VOGUE



Interior Decorations Number

Condé Nast, *Publisher*

August 1, 1918, Price 25 Cts

The

SUPREME QUIETNESS

of this

SELF PRESERVING

MOTOR

is responsible for

NOISELESS BODIES

THE best known advantage of Willys-Knightcarsisthat—

THIS type of motor is the *only* one that *improves* with use!

EMPHASIZING the tremendous value of this is the fact that—

ALLothertypesdeteriorate!

PROBABLY the next best known advantage is the *quietness* and lack of vibration of the Willys-Knight motor.

EMPHASIZING this is the fact that it *remains* quiet!

THIS motor's quietness would magnify the squeaks and rattles of ordinary bodies that are drowned by the pounding, noise and destructive vibration of poppet-valve types.

THE Willys-Knights' mechanical efficiency, economy of operation, freedom from ordinary motor troubles and expenses, maximum comfort, and rare beauty are crowned by this achievement of *noiseless* body construction.

Four, touring car
Eight, touring car

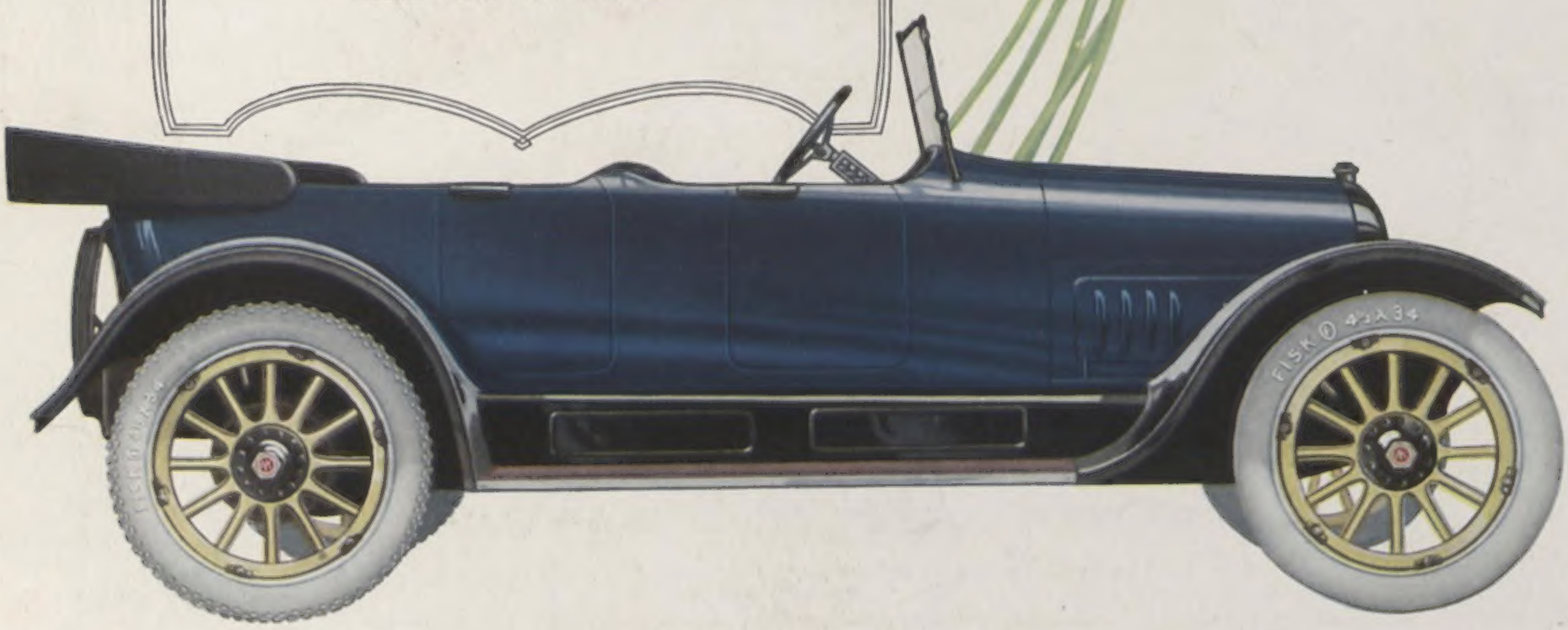
Willys-Overland Inc., Toledo, Ohio

Willys-Knight and Overland Motor Cars and Light Commercial Cars

Canadian Factory, West Toronto, Canada

Willys Knight

Sleeve-Valve Motor





BY MOONLIGHT THE BROADMOOR LOOMS LIKE AN ITALIAN VILLA FROM THE PLACID WATERS OF THE LAGOON

Where Colorado's Rockies Meet the Plain

LIKE a graceful Italian villa, the world's most charming hostelry, THE BROADMOOR, nestles just beyond the western brink of Colorado Springs in its beautiful mountain park of 2,000 acres.

¶ Directly back of BROADMOOR Lake, Colorado's pine-spiked Rockies loft skyward from the flower-starred plain. High above the golf course, the horns of Mt. Cheyenne pierce the blue.

¶ One never forgets dinner *al fresco* on THE BROADMOOR terrace. The dying sun lingers on the mountain crest, a ball of crimson that fires the rocks and sky. Then rolling slowly down the western slope, its colors smoulder as Night folds her starry blue-black mantle o'er the land.

¶ The witching melodies of a stringed orchestra chord with the night wind. Here and there a rising trout ripples the waters of the still lagoon. High on the mountain-side a camp-fire twinkles —at BROADMOOR of Colorado.

¶ Turn to THE BROADMOOR for whatever recreation. Here one is not bounded by seasons. The golf course is busy every month of the year. On any morning one may single-foot the myriad bridle-paths astride a horse from BROADMOOR stable, or unwind the hard, smooth roads that labyrinth the mountains in a car from BROADMOOR garage.

¶ Where else, on this continent or the old, does one find such wealth of recreation-opportunity so exquisitely blended with that perfection of appointment, service and cuisine so characteristically BROADMOOR's!

The BROADMOOR

COLORADO SPRINGS

BUILT OF STONE, STEEL AND CONCRETE
NATURALLY IT IS FIREPROOF

Write for illustrated booklet

VOGUE is published on the first and fifteenth of every month by the Vogue Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $5 a year in advance. Entered as second class matter February 16, 1910, at the Post Office, N. Y., under act of March 3, 1879.

Vol. No. 52. No. 3
Whole No. 1100

"Onyx" Hosiery

ONYX

Reg. U.S. Pat. Office



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Motion, Stress and
Strain—"Onyx" stands them all

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The Specialty Shop of Originations

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Advance Fall Fashions

WOMEN'S TAILLEUR FROCKS

Individualized and Exclusive Types
Designed by Bonwit Teller & Co.

HELENE—Round neck frock of serge with graduating tunic, finely tucked over hips and finished at waistline with tie belt. Double white organdie collar and cuffs. Color: Navy blue. *39.50*

MONAR—Fringed satin frock in surplice effect terminating in long sash at the back finished with deep silk fringe. The divided panel tunic is also bordered with deep heavy silk fringe. Handmade collar of Georgette crepe. Color: Black. *49.50*

ARDE—Embroidered serge frock—the interesting embroidery is applied to reveres and girdles. The tunic skirt is finely knife plaited. Color: Navy blue. *49.50*



HELENE



MONAR



ENFREW — Composé frock of serge and Georgette crepe. The underdress of serge is surmounted by a smartly designed tunic of Georgette crepe, done with a border of embroidery and deep heavy silk fringe. The sleeve detail is charming. Color: Navy blue. *35.00*

ENFREW



ARDE

STERA

STERA—Conservatively styled serge frock with surplice bodice terminating at back in a tie sash. Georgette Crepe Chemisette, fluted edge collar and cuffs. Color: Navy blue. *29.50*

The Rosemary

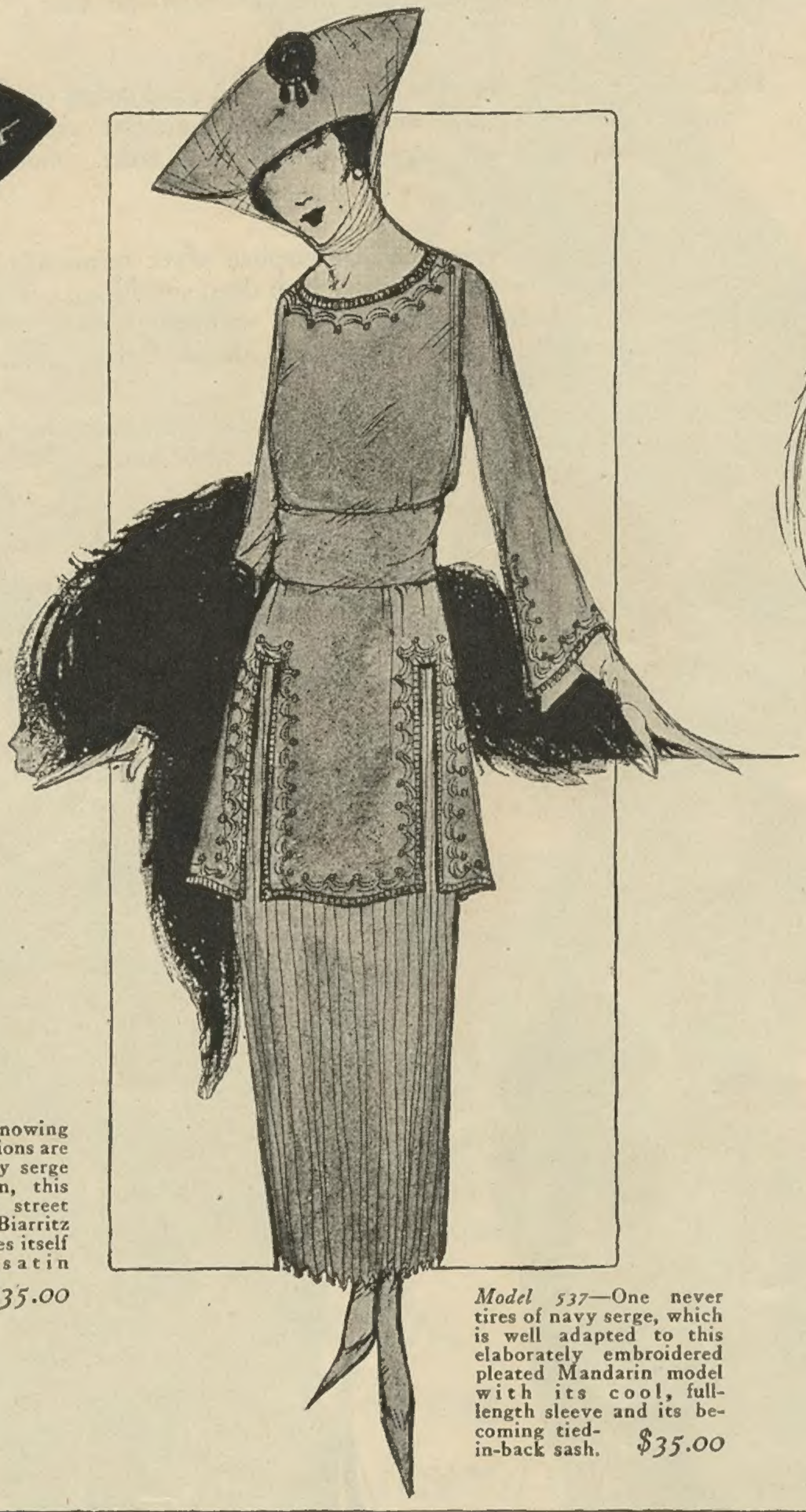
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ALL SIZES *For Women* : 34 to 44
Misses 14 to 18 *years*



Model 539 — Knowing that new combinations are smarter than navy serge and black satin, this trim little coatee street dress with its Biarritz neck wisely confines itself to loops and satin buttons for trimming. $35.00



Model 537—One never tires of navy serge, which is well adapted to this elaborately embroidered pleated Mandarin model with its cool, full-length sleeve and its becoming tied-in-back sash. $35.00



Model 540—Our ever-faithful friend wool jersey makes this interesting embroidered dress which may be had in combinations of navy and tan, or brown and tan. The buttons on the waist and up the long well-fitting sleeve are of the jersey. $35.00

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Dresses for EARLY FALL

Now Being Featured by the Foremost Stores *as listed*~ at $35



Model 536 — Every woman needs a frock like this clinging wisp of Georgette and satin, dark in colour—navy or black—yet cool enough for hot days in town. This model shows much beading on each side of the panels in front and back $35.00



Model 538 — This slim satin frock with its Jenny neck, its rows of satin ball buttons, its wide button-trimmed sash, its fringed tunic, and its interesting cuffs, may be had in black, navy or brown. $35.00



Model 541—No satin frock considers itself dressed for the street without its back panel, these days. In this case, the panel with its rows of buttons may be worn in or outside the girdle. Both it and the apron panel so favored by Paris are embroidered as is also the becoming Jenny neck. Colors: black, navy and taupe. $35.00

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If Rosemary Dresses are not obtainable in your town—remit to the Rosemary Dressmakers; you will be supplied without delay.

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Ira L. Hill

MME. LINA CAVALIERI

She has solved the mystery of being ever youthful even to her choice of this Wooltex Motor Coat of rich Brown Crystal Cord. Mme. Cavalieri, it is true, is devoting much time to the films and gaining by each picture a host of new admirers but war work has no more ardent "doer" than she. Her most recent success in film-land is "Love's Conquest" from Sardou's play "Gismonda".

UNUSUAL NEWS *of* THE NEW COATS

Wooltex Tempts One to Conserve;
Creating Coats of Rare Fabrics
At Prices That Reward Foresight

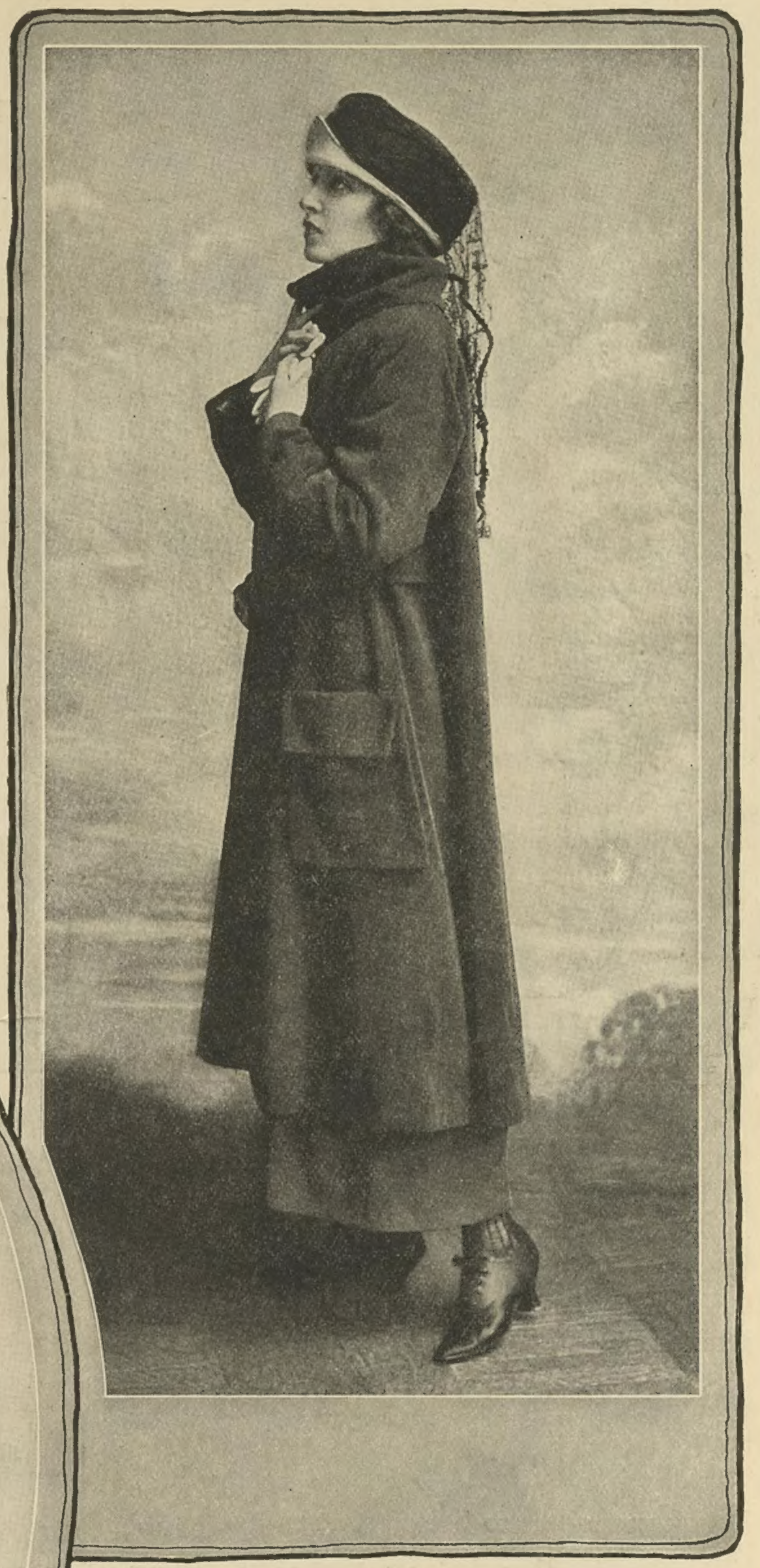
AUGUST 12th is the date to remember. Then, in nearly a hundred shops, these charming Coats will lead one to marvel that they could have been produced, in view of the serious wool shortage.

You will find new Motor Coats and Outing Coats made of such precious materials as all-wool Camelette, Duvet de Laine, Evora, Velour de Kashmir, Crystal Cord, Worumbo Tussok, Bolivia.

Wooltex bought these all-wool fabrics months ago, before Army needs made *all-*



Ira L. Hill



Ira L. Hill

Alice Joyce has recently returned to the screen more popular, if possible, than ever. She is wearing a Wooltex creation designed especially as a conservation garment—slender in line, all-wool—and suited most happily to her busy comings and goings. What is this coat made of?—Evora Cloth to be sure—the new and beautiful fabric which comes in such charming shades as Twilight, Bison, Frambois and Hay.

Marilynn Miller runs no risk of disappointing her delighted audiences for she hides herself from the chill of August evenings in this comfy Wooltex Outing Coat of wood-brown Suede Velour. New York is her proper setting and we see this charming dancer at her best in the "Follies of 1918".



Ira L. Hill

Gail Kane, *the woman* in "When Men Betray". But we can see her too in another successful role, taking the part of the good American and setting an example of war-time thrift by wearing this charming Wooltex creation of warmth-without-weight Evora Cloth in the new brown shade.



Ira L. Hill

Hazel Dawn, long to be remembered as the "Pink Lady" and now appearing in the leading role in "Dolly of the Follies". Her selection of this stunning Wooltex Motor Coat may well be taken as a hint that Evora Cloth is as good for Fall as it is rare and that a fancy Batik Silk lining is a thing to be dreamed of.

wool a thing much desired but seldom had. Neither love nor money will buy some of them today. Even Wooltex has but a limited supply.

On these pages are a few of the advance Wooltex models to be offered August 12th.

Notice in these Coats the cloth-saving slender silhouette; the designs that are smart, different, but not wasteful. Each model a happy style solution of conservation.

Through your influence they can establish early in the season the keynote of fashions.

By example, you can show patriotic women how conservation can be charming —and practical.

With Fall just a step ahead, one must plan quickly. The important thing is to buy early. Good coats cannot long be had at such advantage.

August 12th is the date to remember.

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NEW YORK **The H Black Co** CLEVELAND

Makers of Wooltex Coats and Suits For Young Women

MARION DAVIES, ALWAYS "AT THE FRONT" IN FILM-LAND, QUITE PROPERLY BELONGS IN THIS JAUNTY MILITARY MODEL DONE BY WOOLTEX



Besides being the wonderful star of "Cecilia of the Pink Roses" and owning her own film company, Marion Davies has done another clever thing in selecting this Wooltex war-time creation. One has a picture of Miss Davies motoring on her vacation, trim and ever so charming in this conservation model of Duvet de Laine.

Ira L. Hill

B. Altman & Co.

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THE AUGUST SALE

OF

ORIENTAL RUGS

AT PRE-WAR PRICES

MADISON AVENUE - FIFTH AVENUE

THIRTY-FOURTH STREET THIRTY-FIFTH STREET

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HAND MADE baby garments by French needlework artists. Fine materials. Dainty, exquisite. Domestic prices. Inf. to 3 years. On approval. Conway's, 1401 Napoleon Ave., New Orleans.

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An ideal romping suit, for the Garden or the Beach. Sizes 2 to 8 years.
Made of Khaki Galatea Material.

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We specialize in Camp outfits
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JOT DOWN
the addresses of the shops that appeal to you. They will help materially in solving your shopping problems.

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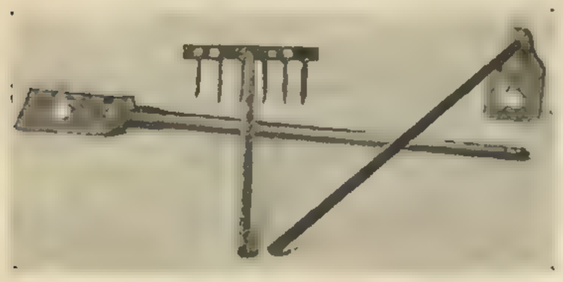
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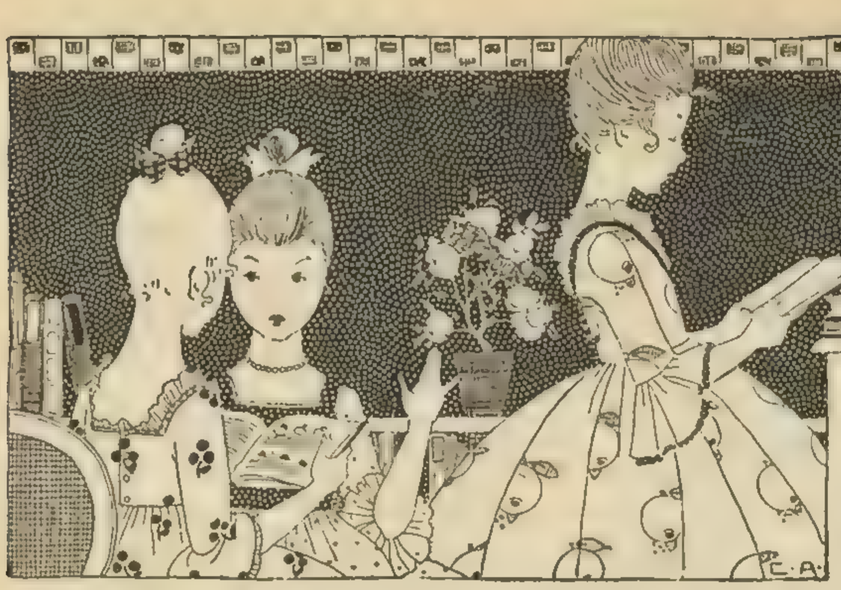
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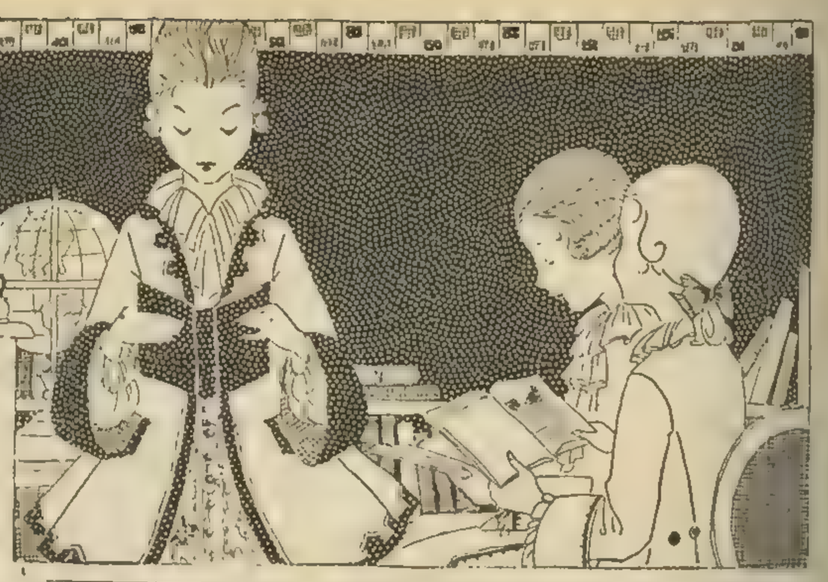
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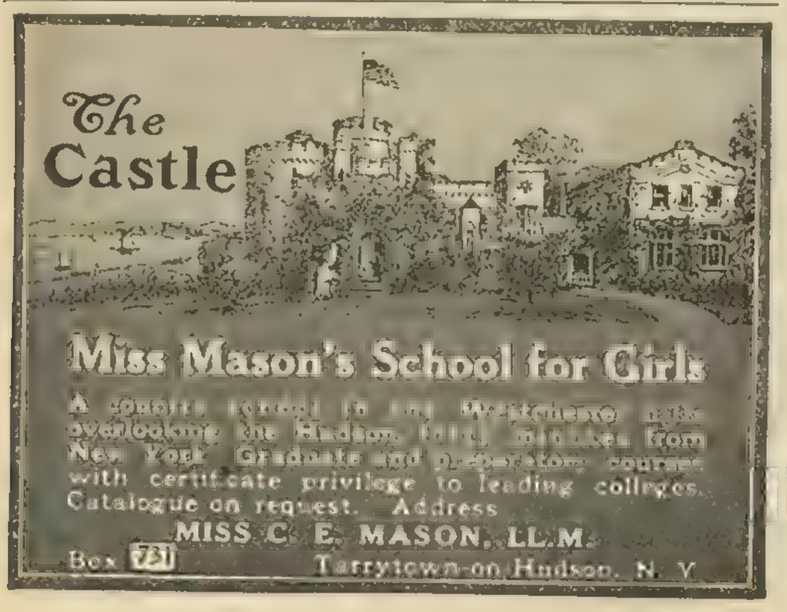
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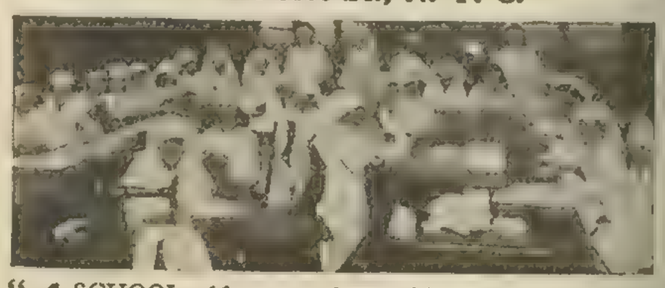
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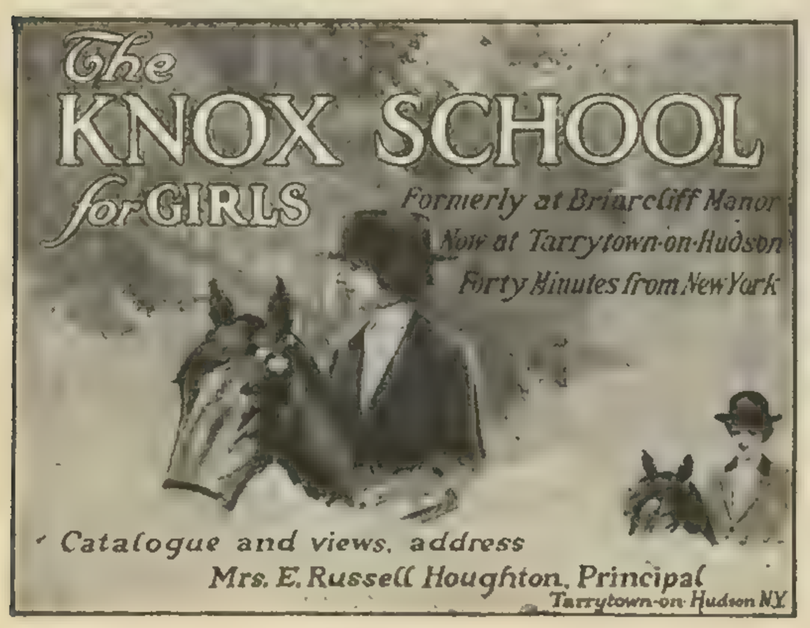
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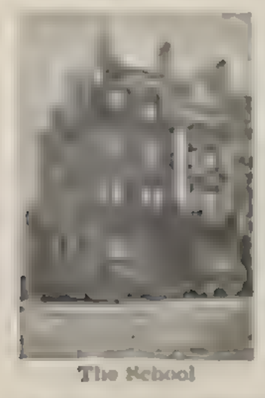
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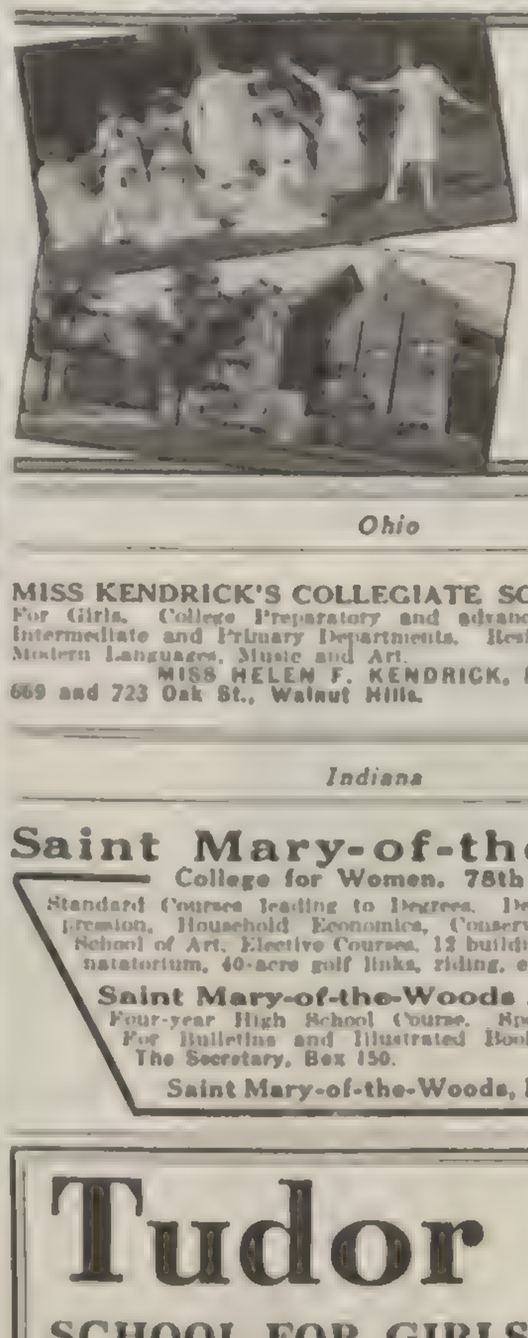
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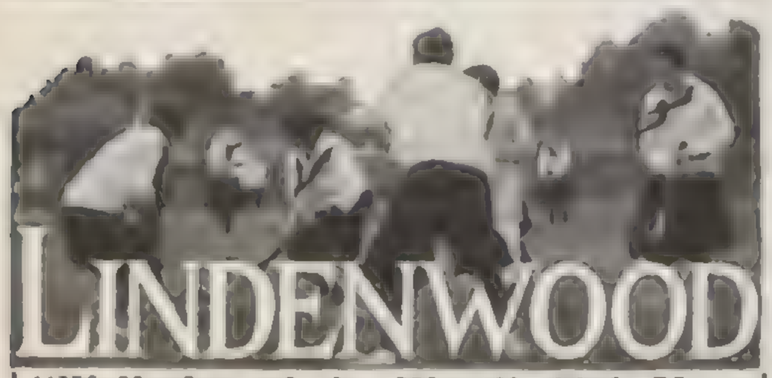
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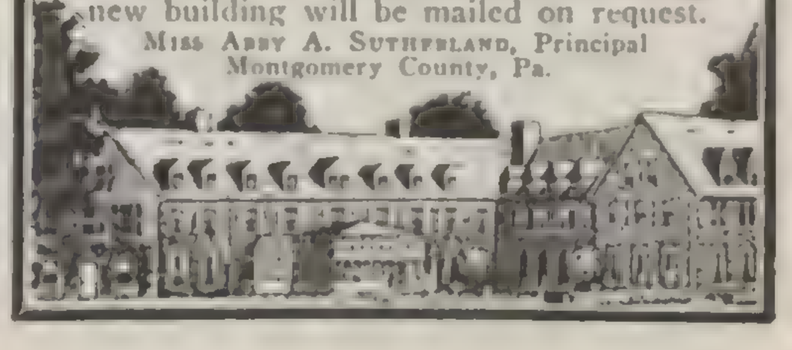
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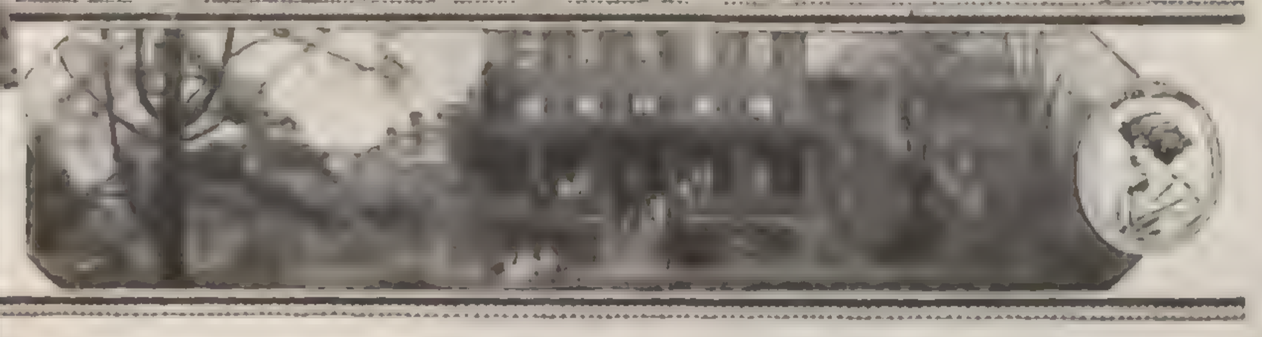
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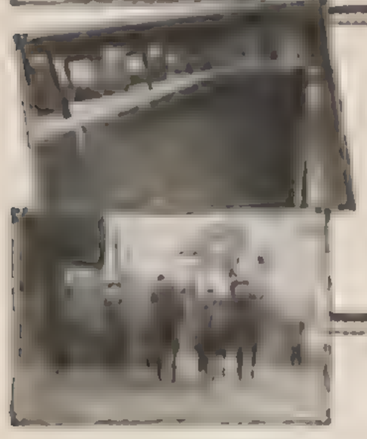
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Bishopthorpe offers exceptional opportunities to a limited number of girls in their preparation for a college, social, or business life. Its five buildings of brick and stone—its new gymnasium and tiled swimming pool, surrounded by spacious grounds, afford every advantage for work and play.

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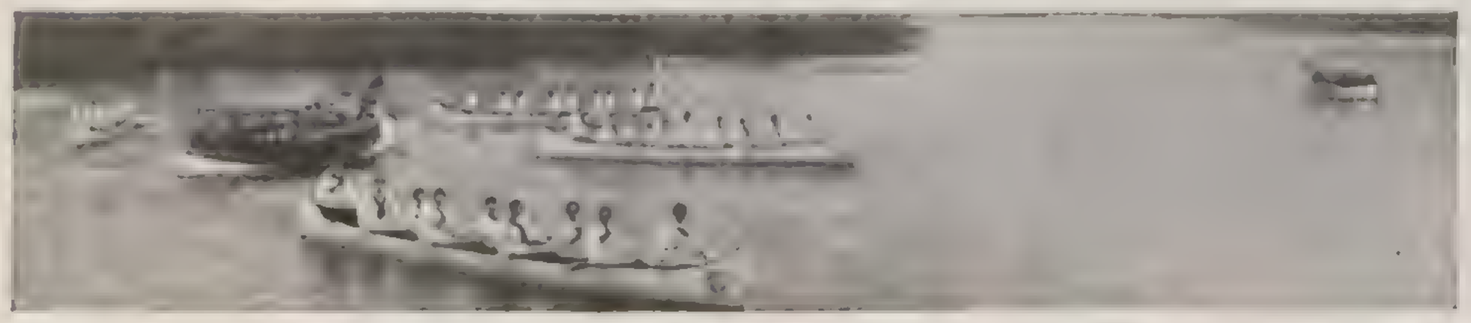
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Massachusetts

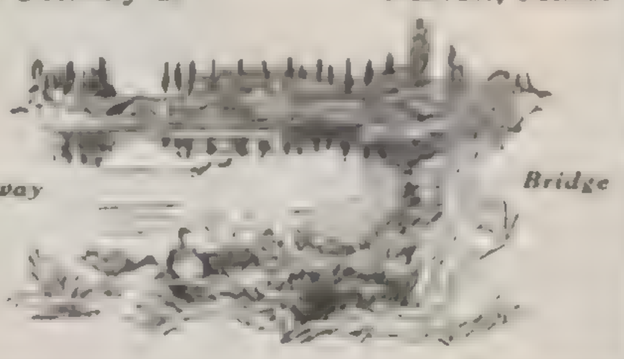


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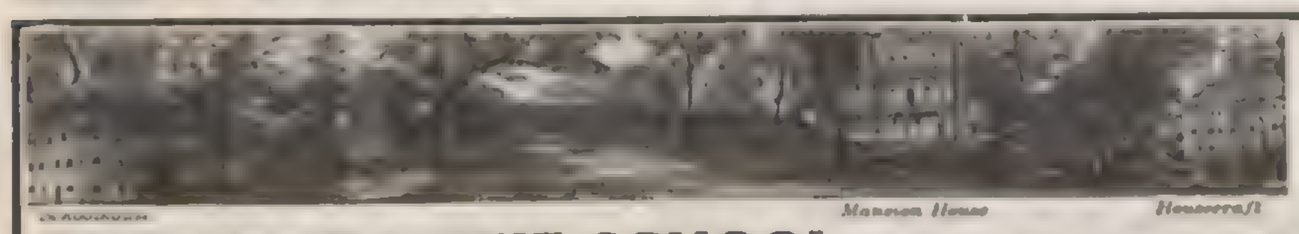
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WEST NEWTON, MASS



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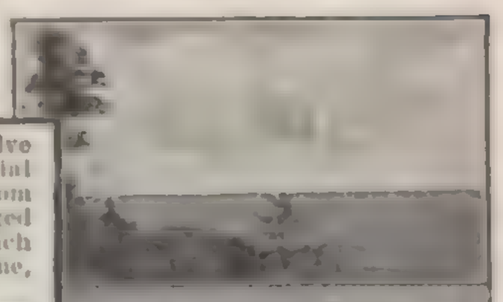
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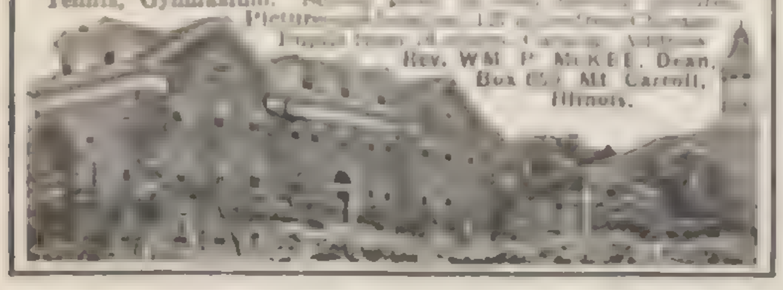


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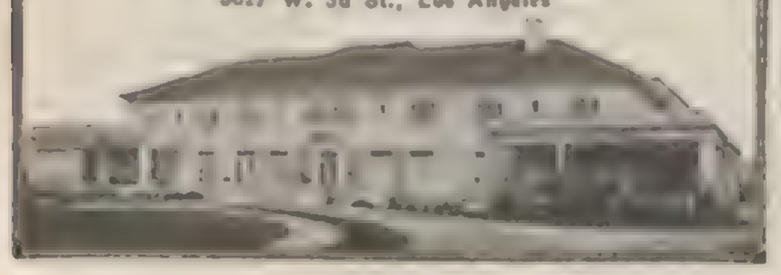
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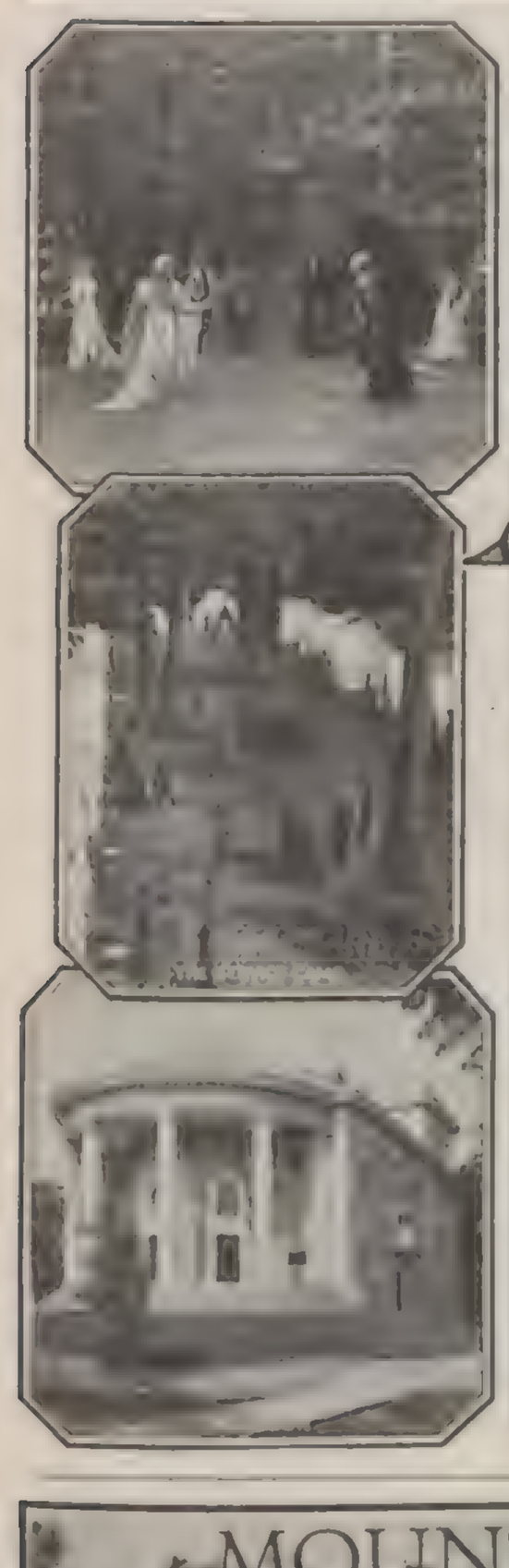
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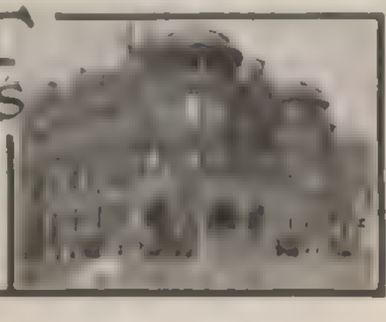
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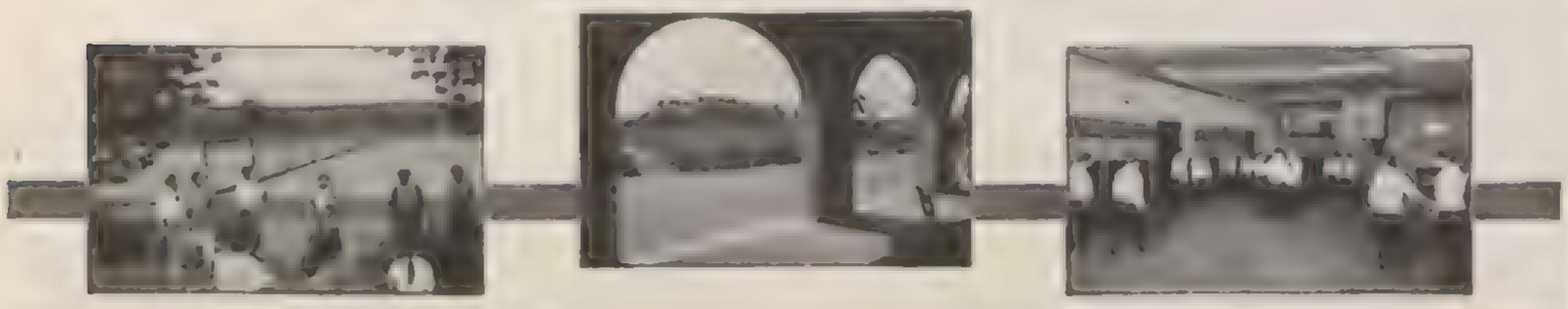
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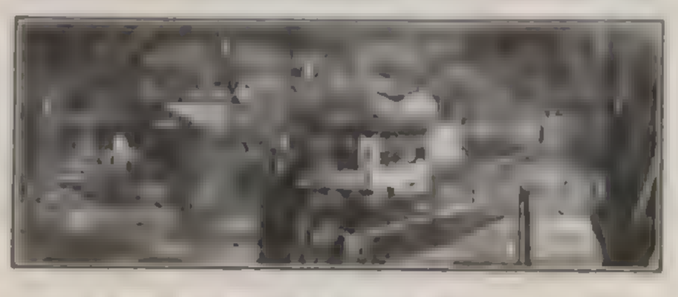
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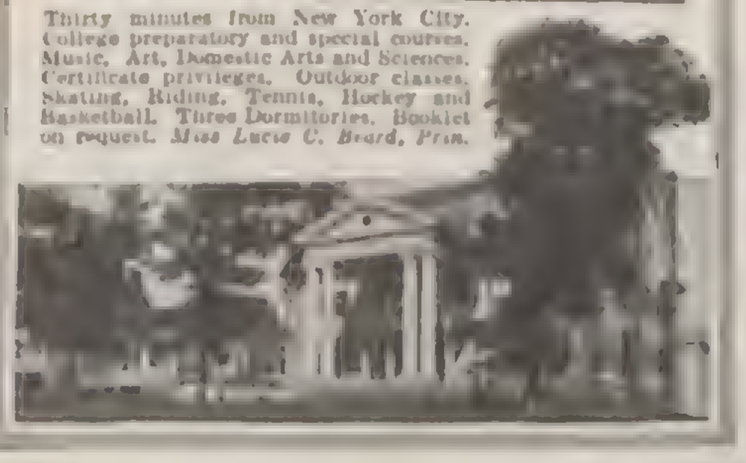
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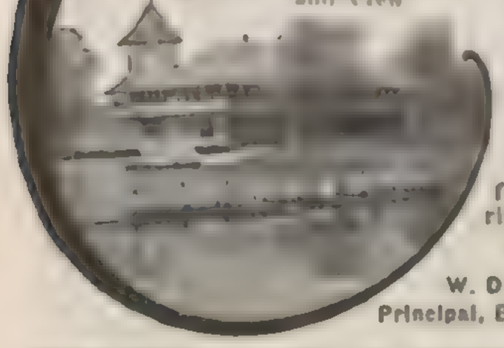
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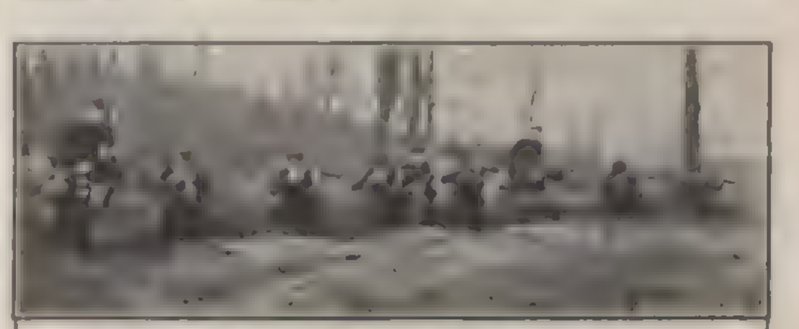
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Connecticut



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Every power is bent toward the complete development of each student. Classes are purposely small and boys are assured individual consideration from every teacher. Instructors are chosen for their moral force as well as for their skill.

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Commuting *Day Students* from New York City. Separate Junior Department for boys 6 to 12. Large gymnasium and all outdoor sports. Military drill by army officer. Tutoring branch 507 Fifth Ave. Give your boy the right start. Address

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A country school 10 miles from Boston. A unique combination of an efficient plan for the development of the personality of each boy plus organized athletics, work and play under a military system. Horseback riding, gymnasium, swimming pool. Athletic field. New buildings. For booklet address

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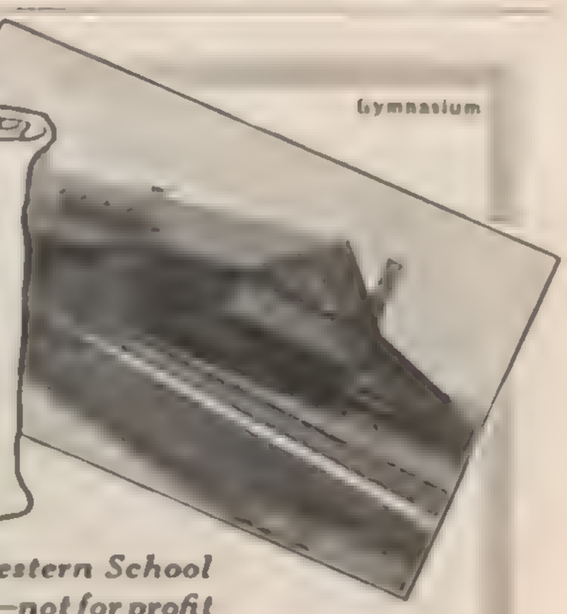
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Lake Forest Academy for Boys

Lake Forest, Illinois

College Preparatory



Eastern Training *Mid-Western School*
Aim Distinctly Educational and for Service—not for profit

To secure a thorough preparatory education it was formerly considered necessary to seek it only in the East. This mid-Western school has won the respect of the great colleges East and West because of the soundness of mental training and the spirit of service in its graduates. It offers alike to Western, Southern and Eastern boys a thorough education in the non-sectional and stimulating atmosphere of the Middle West.

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Efficient military training with military regime applying only during afternoon drill-period. The relationship of the masters with the boys is one of friendly guidance rather than antagonistic regulation.

Self-government led by a student council, is a vital thing in the school life. Lake Forest aims to instill in a boy a feeling of his own ultimate responsibility for his body, brain and soul.

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Thorough physical training for every boy. All athletics. Swimming-pool, tennis, golf.

Trustees: Louis F. Swift, J. V. Farwell, H. C. Chatfield-Taylor, Clayton Mark, A. B. Dick, Alfred L. Baker, Rev. J. G. K. McClure, Geo. A. McKinlock, A. A. Carpenter, J. H. S. Lee, S. A. Benedict, Stanley Field, B. M. Linnell, M.D., C. B. Moore, John S. Nollen, James Viles, Rev. Andrew C. Zenos. Annual Charge, $825

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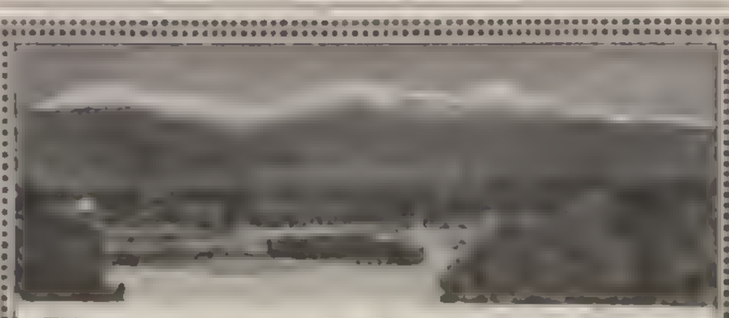
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FOR YOUNGER BOYS

71st Year
TODD SEMINARY
Woodstock, Illinois

Designed Exclusively for Younger Boys. Not a "prep" school.

Pure air, pure water, active outdoor life. Vigilant watchfulness of personal habits. Right thinking and manliness developed through comradeship of teachers and boys on playground, in social hours and in classroom. Genuine home life. 1000 feet above sea level in Illinois hill country. One hour from Chicago.

Our Ideal: "For every TODD Boy a good citizen"

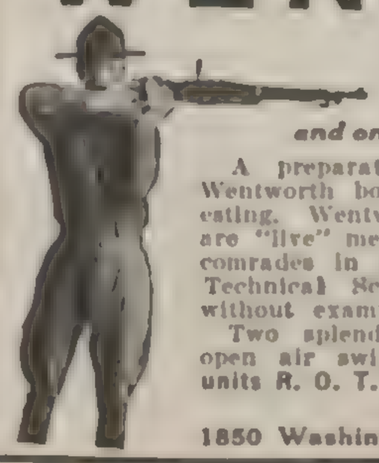
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43 miles from Kansas City

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A preparatory school noted for high scholastic honors. Wentworth boys study well because their daily life is interesting. Wentworth believes in boys "doing things." Teachers are "live" men in sympathy with boy ideals and are the boys' comrades in sports and social life. Preparation for College, Technical Schools, and business. Graduates are admitted without examination to leading colleges and universities.

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St. John's Military Academy

EPISCOPAL

THE AMERICAN RUGBY

ABROAD field of enlarged activities is before the young man of today. To meet and discharge these great responsibilities a firm foundation of character and intelligent, aggressive manhood must be laid.

St. John's fosters a spirit of manly independence and self-reliance. Boys learn to act on their own initiative and to make right decisions. The military training develops alertness, promptitude, and orderly habits, while the thorough scholastic work prepares for entrance to the country's leading universities or for business or professional life.

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For catalog address as below.

ST. JOHN'S MILITARY ACADEMY
Box 11-H Delafield, Waukesha Co., Wisconsin

Wisconsin



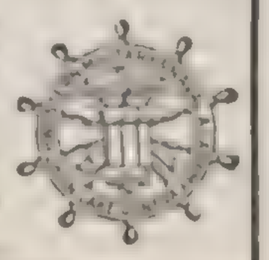
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With the assistance of returned officers from "Somewhere in France," modern military and naval tactics are taught, including trench warfare, bombing, use of gas masks, operation of autotractors, etc. Nine Cadillac military automobiles. Fleet of naval cutters.

Every known improvement in sanitation, heating, light and fireproofing. A fixed flat price, which includes board, tuition, uniforms, and all necessary expenses, including pocket money. Enrollment limited to 150 select students. Over 40 applicants refused last Fall for lack of room. Present enrollment for Fall Term far exceeds any previous year. Catalog. Address



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50 BOYS

TERMS $900

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Small enough for Individual Attention.
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New Residence Hall—separate School House—Gymnasium.
Memorial Athletic Field. Cinder Track—Three Tennis Courts.
Glorious Winter Sports. Lakes—Streams—Mountains.
Unexcelled Health Record. Thoro college preparation.
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Tennessee

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2000 Feet Elevation in the Cumberlands Sewanee, Tennessee

RATES $550

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Excellent Equipment

HIGHEST rating by the War Department—Widest Certificating privileges.
A wonderful environment—morally, socially, physically—for clean, manly, well bred boys to attain maximum efficiency.

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425 boys from 46 States last session. Largest private academy in the East. Boys from 10 to 20 years old prepared for the Universities, Government Academies, or Business.

1,600 feet above sea level; pure, dry, bracing mountain air of the proverbially healthful and beautiful Valley of the Shenandoah. Pure mineral spring water. High moral tone. Parental discipline. Military training develops obedience, health, manly carriage. Shady lawns, expensively equipped gymnasium, swimming pool, athletic park. Daily drills and exercises in open air. Boys from homes of culture and refinement only desired. Personal, individual instruction by our tutorial system. Academy fifty-eight years old. $200,000 barracks, full equipment, absolutely fireproof. Charges $470.

Catalog free

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New Jersey *New Jersey* *New Jersey*

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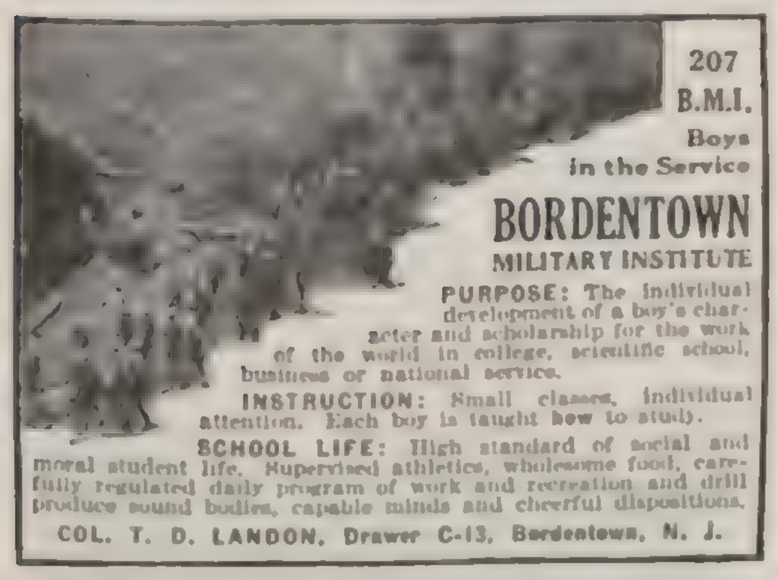
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Located in the hills in a region of exceptional healthfulness, 22 miles from New York. Offers preparation for all colleges and scientific schools. The student body is large enough for strong athletic and other organizations, but small enough so that individual attention can be given to the mental, moral and physical development. New school building with spacious study hall, classrooms, physics and chemistry laboratories, recreation and drawing rooms. Separate residence for younger boys with teaching and personal care adapted to their needs. Large gymnasium and extensive athletic grounds. Military drill. Address

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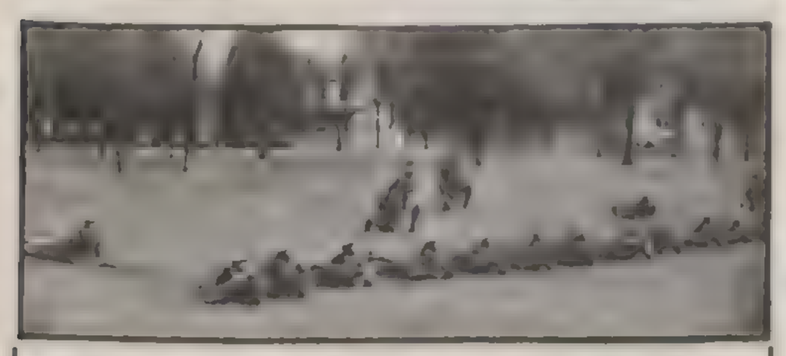
BORDENTOWN MILITARY INSTITUTE

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INSTRUCTION: Small classes, individual attention. Each boy is taught how to study.

SCHOOL LIFE: High standard of social and moral student life. Supervised athletics, wholesome food, carefully regulated daily program of work and recreation and drill produce sound bodies, capable minds and cheerful dispositions.

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WENONAH MILITARY ACADEMY

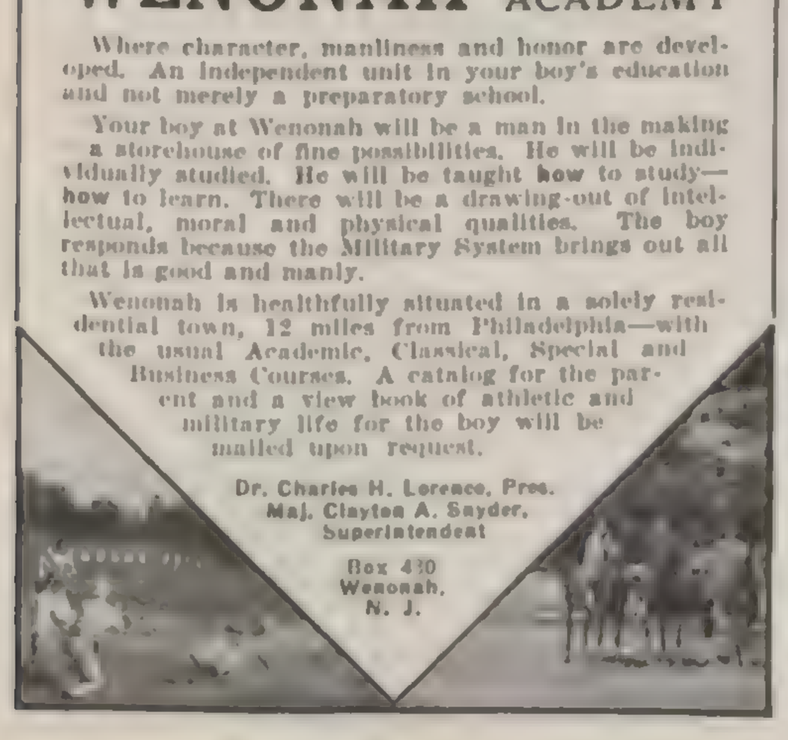
Where character, manliness and honor are developed. An independent unit in your boy's education and not merely a preparatory school.

Your boy at Wenonah will be a man in the making a storehouse of fine possibilities. He will be individually studied. He will be taught **how** to study—**how** to learn. There will be a drawing-out of intellectual, moral and physical qualities. The boy responds because the Military System brings out all that is good and manly.

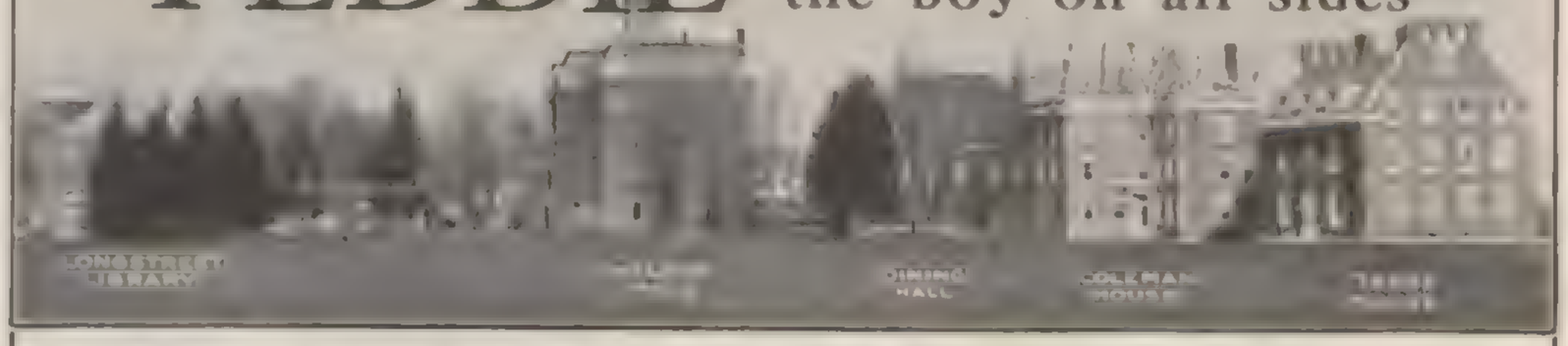
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Dr. Charles H. Lorence, Pres.
Maj. Clayton A. Snyder, Superintendent

Box 430
Wenonah,
N. J.



PEDDIE a school that educates the boy on all sides



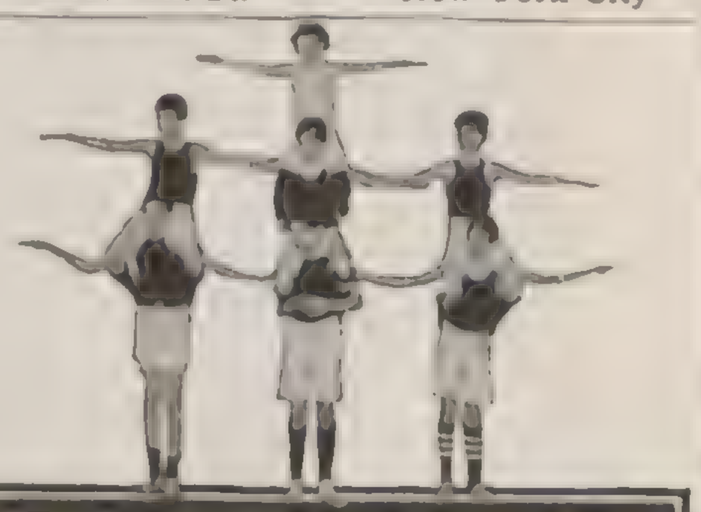
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As a parent your ambitions have changed since those days when you dreamed of the world at your feet. Today your heart's fondest ambition is to see your boy achieve success in life—a success that will carry with it not only material comforts but the well-grounded ideals of good citizenship and true patriotism.

The mission of the VOGUE SCHOOL SERVICE is to help you pave the way for this goal through the selection of the right school for your boy. If you are in doubt as to where to send him—write the manager of the

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19 West 44th St. New York City



BLAIR ACADEMY FOR BOYS

WITH the Delaware Water Gap and the Kittatinny Mountains in the distance Blair is wonderfully situated. Blair has 300 acres—the campus, with Blair Lake, and the athletic fields, comprises 100 acres—the rest is farmed. The aim at Blair is to bring out the best in the boy—to secure a perfect balance of the physical, mental, social and spiritual side of his character. Each student participates in athletics. Separate building for Junior Dept. Preparation for college and technical schools. Military drill. Perfect equipment of 8 handsome fireproof buildings. Separate Junior Department. Come and see Blair, or write for illustrated catalog.

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Fitting Your Boy For The New Civilization

THE war will not last forever. Sooner or later it will end and then will come The Great Reconstruction. The United States will play a larger part in the world's affairs than ever before.

By the very nature of things, there will be unprecedented opportunities for men of large caliber—good men—true men—men equipped physically, intellectually and spiritually to carry on the great work just ahead.

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Of Peddie we say just this—it is a good school—a sincere school—a school of fine ideals and splendid scholarship—a school that will return your boy year after year better than he went away.

PEDDIE

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"It gives me real pleasure," said Woodrow Wilson, when president of Princeton University, "to express my sense of the very high value of Peddie Institute. These quiet schools, into which so much devotion and unheralded work go, certainly sustain the education of the country, and supply the universities with some of the most useful material they get. We hold Peddie in high esteem here at Princeton."

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Every Peddie boy is given a comprehensive physical examination. Every organ is tested and charted—eyes, ears, nose, throat, teeth, lungs, heart, etc. Reports are mailed to parents. Defects are corrected—special abilities noted and encouraged. Mental powers are tested and developed by expert teachers. Character built and strengthened by contact with virile Christian men.

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A half-tone panoramic view of a part of the campus is given at the top of this page, together with additional facts about Peddie.

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For 65 Select YOUNG BOYS

A school with the ***personal*** touch. Just enough military training to inculcate habits of obedience, promptness, orderliness, cleanliness and self-reliance. One teacher to ten boys. The students' comforts, pleasures and sports are as carefully considered as their mental training. Healthful location. Buildings recently remodeled and refurnished. For catalog address

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An open-air school for boys. Prepares for any college or scientific school, West Point, Annapolis. Business, Military Training, Debating, Outdoor Sports. A family school which develops the man.

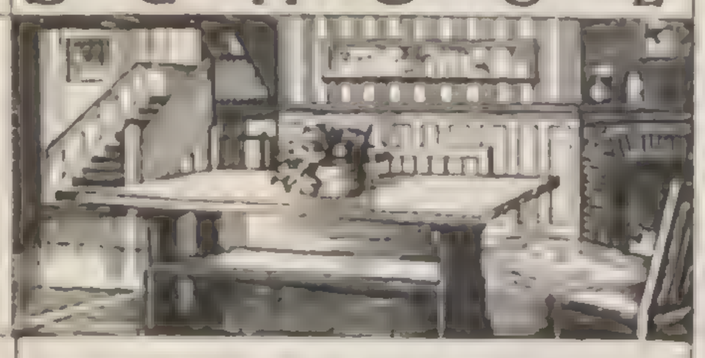
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VOGUE'S BOYS' SCHOOL DIRECTORY

Pennsylvania

WAYNE :: :: PENNA.

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Where Boys are Really Understood

Close personal touch, courtesy and a fine spirit of fair play and gentlemanliness are St. Luke traditions. A school of reasonable size. Boys are taught how to *live* as well as how to *think*. Preparation for college and business. The Masters are *cultured men whose specialty is boys.* For Booklet and Catalog address

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PREPARES FOR ALL UNIVERSITIES

Thorough instruction in sciences, mathematics, and languages, as well as in literary subjects for engineering and professional studies at College. One teacher for each eight pupils. Individuality and special talents carefully developed. Natural method of language instruction.

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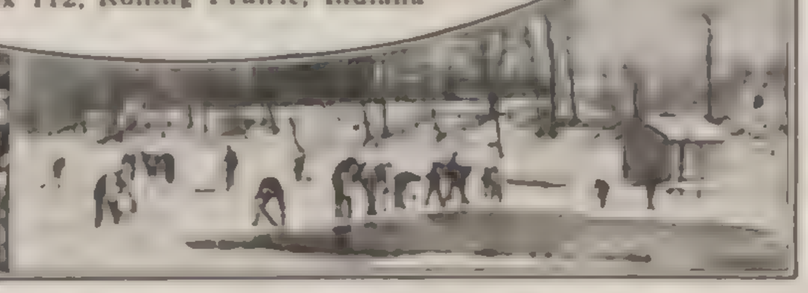
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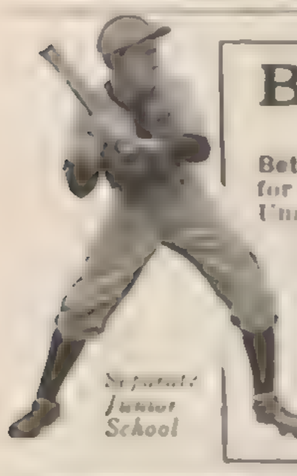
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Separate Junior School

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Pennsylvania

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Every boy studied individually by expert teachers.

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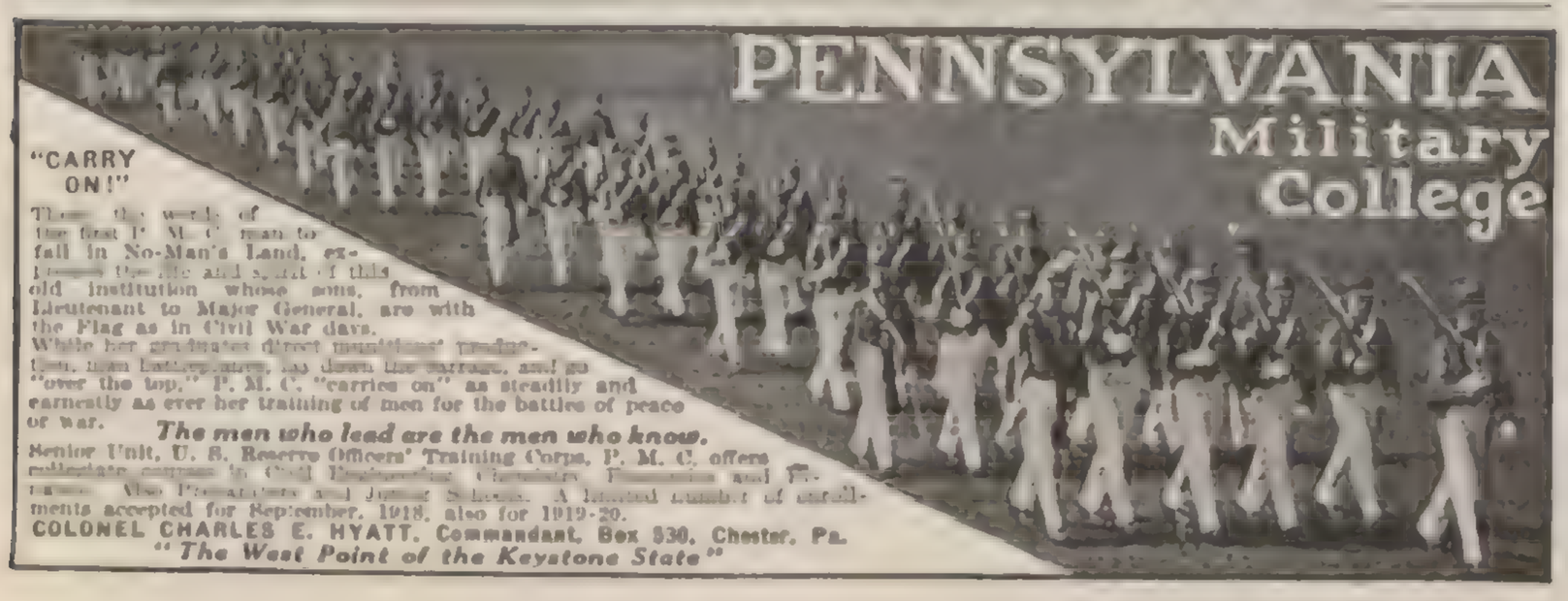
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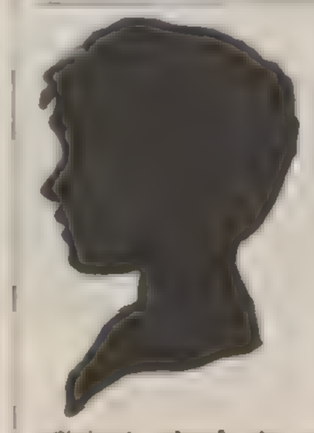
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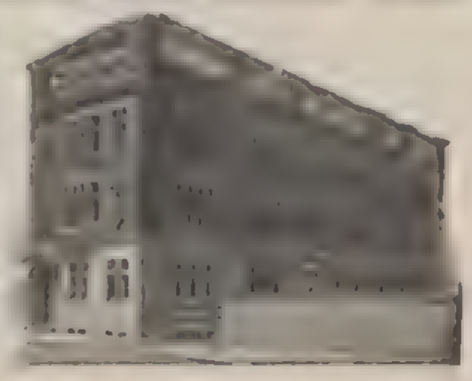
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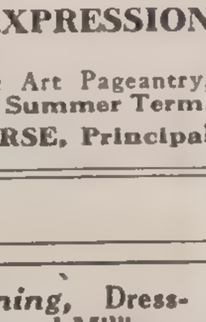
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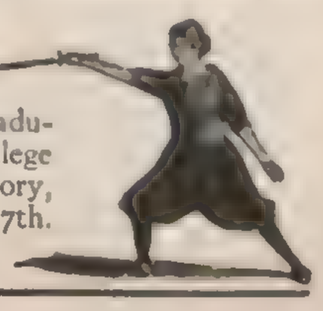
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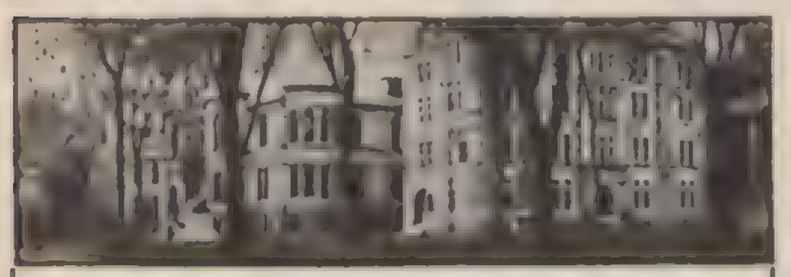
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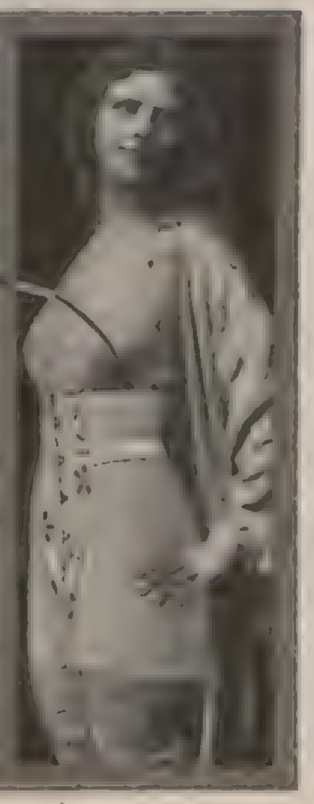
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Either article at your favorite toilet counter, or sent prepaid on receipt of Fifty Cents—money returned if not satisfied. Avoid substitutes.

DERMA VIVA CO., 608 S. Dearborn St., Chicago, Ill.

Joseph

For the convenience of many of our patrons who may not be in New York in August, we have arranged with the Leading Millinery Shops and Departments throughout the country to show a collection of Joseph Model Hats designed for early fall wear some of which are shown in the accompanying photographs

Milliners
Dressmakers
Furriers

632 Fifth Avenue
Opposite Cathedral
New York

VOGUE COVERS JOIN THE RANKS

Vogue Covers Transform Paper Bags into Knitting Bags Which Earn Money for the Red Cross







Letters from all over the country have come to us, telling how Vogue bags have made money for war charities at fairs and bazaars. In one case, over two hundred dollars was made from their sale

VOGUE, which has been doing war work between its covers, is delighted to hear that the covers have now been drafted, too. Some one has had the amusing idea of pasting these covers on paper-bags and selling them for the benefit of the Red Cross, and we have had many letters telling of their success. These bags may be bought from the Interstate Bag Company, Walden, New York; a pot of paste and a pair of scissors will work the transformation from an ordinary paper-bag into a gay and pretty affair in which that continuous grey or brown knitting may be carried. A year or so ago Vogue would have felt that one might as well expect a pair of silver slippers to meet the requirements of a twenty mile hike, as to expect a Vogue cover to be anything more than decorative and beautiful. It has always prided itself on its covers, which have made the news-stands blossom as the rose; now it feels that it may be doubly proud of them because they are working and earning money for the Red Cross.

A year or so ago it would have seemed incredible that anything so feminine and frivolous as a Vogue cover could ever become very martial, and yet many of our recent covers have had the great war-time spirit; there was on the July 1st issue, Helen Dryden's arrogant French cock; and a tri-coloured lady, drawn by Georges Lepape, waved a wild call to arms on the November 1st cover. Porter Woodruff made a special Red Cross cover for the May 1st issue, which was a striking bit of propaganda for that organization. There will be other war covers to come later on, and many will be done in variations of the tri-colour, for of course, to a painter raw red, white, and blue isn't half so interesting as combinations of mauve and rose with white. Vogue has decided to set aside about 3,000 copies of the covers of each issue, and will send a limited number, on request, to anyone who wishes to make these bags.

VOL. 52 NO. 3 WHOLE NO. 1100

Cover Design by George W. Plank

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for

AUGUST 1, 1918

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Charlotte Fairchild

MRS. STEPHEN H. OLIN

Mrs. Stephen H. Olin—as one might guess—is vitally interested in the Army. Her son, Earl Dodge, is Captain of Company H, 305th Infantry, now fighting in Europe; Mr. Olin is President of the 305th Infantry Auxiliary; and Mrs. Olin is Chairman of the Wool Committee. The Auxiliary co-operates with the Red Cross in looking after dependent families among the men of the 305th, contributes five hundred dollars monthly to their Tobacco Fund, and hopes to furnish them with forty-four thousand four hundred socks a year



Stools and ottomans were in favour in the reign of Louis XVI, when any lovely marquise was able to supply all necessary interior decoration in the lines and curves of her dress; and billowing brocades took up so much room that arms on chairs almost disappeared

FURNITURE *and* FASHIONS

Furniture Has Followed Dress Along Its Devious Ways and Adapted Itself, as Far as Wood May Follow the Vagaries Of Silk, to the Fashions of Each Period

THIS is an age of deliberate decorating; in the matter of antiques, decorators have gone on the famous principle of "and what he thought he might require, he went and took, the same as me"; and reproductions have rivaled originals in their perfection. But although we have done our furniture in "periods," we have a feeling that there is no time like the present for our clothes, with the result that we find ourselves often very much "out of the picture." To see a beautiful lady in an equally beautiful Paris frock of 1918 sitting in a Venetian armchair is as great an incongruity as if one suddenly came across a macaw or a bird of paradise perching in a maple tree in Central Park.

Whether the furniture of the various periods was influenced by the gowns, or the gowns by the furniture, is difficult to decide, but at all events they used to be in harmony. The question is not a new one, for Foley, the English authority on furniture, says, "In his quest for the comfortable it seems possible that one may come to be measured by the upholsterer for his easy chair as by the tailor for his clothes." The next step may be to follow the humourist's suggestion that a cast be taken of him in his favourite attitude and his chair designed to accord. But Foley fails to provide for my lady, who exacts a chair, not designed for bodily comfort alone, but one which will also set off her charms, in their turn set off by her gown. It is out of key with all modern tendencies that she should remain content to be enthroned in a chair which is merely one of a thousand exactly alike, turned out by a factory in the shortest possible time. One might as logically expect her to be pleased to meet in an afternoon walk a hundred suits exactly like the very one she wears; her chair should be as individual as her gown and designed to accord with it, and it should suit both the gown and the wearer. In the times when the designing of a chair was an art, and not a business, a chair,—whether it were of bronze and ivory inlaid with gold and enamels, or of heavy solid oak, or of highly polished satinwood, whether carved, upholstered, or inlaid,—was the work of an artist, and was adapted by him to its purpose and changed in design from period to period, as custom and costume changed. Throughout the history of furniture, whenever there has been a change in the width of a skirt or in the length and weight of a sleeve, presto, the chair has followed suit.

For the lady of classic Greece with soft flowing robes that followed the free curves of her uncorseted loveliness, the chair was a combination of curves to which the rhythmic lines of the figure lent themselves with comfort and grace. To-day, a man may find in one of these ancient chairs or its modern revival, the comfort it brought in Greece two thousand years ago; but hopeless would be the attempt of the woman who tried to fit herself into this low-backed rounding chair. Only once in all the history of the western world has such a chair met the needs of the time and been consistent with the dictates of fashion; this was when the court of the Empress Josephine again adopted the simple, free, uncorseted costume of the time of the French Empire, and the Greek chair became the Empire chair, and its inviting curves of back and arm and leg gave promised comfort to the sitter.

Since the oaken chest and the bench of mediæval Europe began to develop into various articles of household furniture to meet the growing demands of home life, and chairs for the home began to be less ecclesiastical in form and more frequent in number, the chair has followed the costume of the day and been consistent with it—that is, until to-day. In the days when English lords moved often from one strong castle to another, "that the same might sweeten," they carried with them the few heavy oaken chairs and even the beds which, with the chests and oaken benches, comprised the greater part of their household furnishings. When it was thus moved often in carts over rough roads, furniture was necessarily heavy and stoutly built. Yet this was not the only reason for stout chairs, for this was an age when a knight's suit of armour added a hundred pounds to his weight. For him a slim chair of French gilt would never have served the purpose long, or more than once; he needed a chair of solid oak with strong straight legs, with a wooden seat and solid back, and solid sides or arms. The arms were no accidental part of the design of a chair, but were intended for supports for the sleeves of the costumes, for both men and women wore



In the days of Lorenzo the Magnificent beauty of costume had a setting that rivalled it in magnificence and the furniture of that period which has come down to us is lavish in decoration. The pomp and luxury of sixteenth century Italy was reflected in the exquisite damasks and velvets used to attire a lady of that time. Her ample skirts and wide lace ruff indicated a seat of importance and majesty, rich in carvings and covered in heavy brocade; decorations from Chamberlain Dodds

(Below) No sensitive person, of course, could have his mind free for conversation if he felt that he was crushing such beautiful coat tails as these. Hence the origin of the "conversation chair," which a dandy might bestride backwards



sleeves, often lined with fur, so long and heavy as to have inspired the lines,

"When have I such a short gown
With wide sleeves that hang adown
They would make some lad in this town
A doublet and a coat."

The cold, damp, and draughty castles, heated only by the huge open fires that scorched one side while the other froze, called for costumes that were thick, and heavy, and padded for warmth.

Only so long as the skirts of the women's costumes and the skirts of the men's coats were narrow enough to fit between them, did the arms of the chairs remain solid from seat to arm-rest. As the skirts broadened beyond the seats of the chairs, the arms lost their solid portions, and only the top rail stayed; and when woman adopted the farthingale which Queen Mary imported from Spain with her husband, and man put on the wide skirted coat, off went the chair arms to make a "farthingale chair" adapted to those full skirts. They were the skirts which caused so much wonder at Lady Wyche's famous audience with the Sultana when Sir Peter Wyche was Ambassador to Constantinople under James I. It was with great respect that the Sultana received the English lady and her women in waiting, all in their wide farthingales, but, astonished at the extraordinary extension of the hips of the whole party, she inquired in all seriousness if that shape were peculiar to the natural formation of all Englishwomen. So wide were these costumes that James I forbade the wearing of them at his court because of the space they occupied—more, he is credited with saying, than he did himself. Gradually the farthingale lost in favour, until presently the Puritan fathers "showed Religion in their garments and in their hair cut shorter than their eyebrows," and, one might add, in their furniture as well, which became as uncompromising as their Blue Laws. The Puritan in his severely simple costume permitted no luxurious comfortable chair in his house. The harder,



This photograph of Billie Burke in an exquisite cream coloured dress bears out a writer of the Régence period who admits in a delightful confidence that "we owe our present chairs to the fashion of panniers." The enormous panniers and lace furbelows which delighted the hearts of the court ladies of that time found a chair inadequate, and were quite equal to filling a sofa like this; and it is easy to see why, in that delightful day, both sofas and shepherdesses were called "bergères"; decorations by L. Alavoine and Company

As stiff and hard as a little table bell were the ladies of the uncompromising time of William and Mary. Their tall head-dresses required the balancing lines and the actual support of just such tall severe chairs as this unrelenting walnut affair



straighter, more uncomfortable it was the better it suited the Puritan liking for discomfort and joylessness. So the chair became square, with a pigskin seat. It was plain, unornamented, and hard; never graced with a gay farthingale or flowing brocade, but merely a background for plain straight Puritan gray or brown.

Yet only for a little did gay costumes and chairs stay hidden. They had only to wait for Charles II with his French court to relieve the strain and encourage gorgeousness in all things. Petticoat-breeches appeared and tunics with petticoat-skirts; sleeves became long and large, with wide lace cuffs for the men, while for the women the mode was for less prim formality. Sofas to match the chairs became popular, and were upholstered in bright needlework and finished with many fringes to cover the uncarved frames. The backs of the chairs were somewhat high, and the arms long and low to support the heavy sleeves. Furniture, for the most part of walnut, gave way occasionally to furniture of silver, which was wrought in designs as elaborate as the gowns of the court. But costumes were now light and required less substantial support in chairs; and so caning took the place of wood in the seats and backs of chairs. The head-dress grew in height as the Dutch William sobered the gay court. Petticoat-breeches and full-skirted costumes shrank into themselves, and the silhouette became long and slim.

And what of the chair of the days of William and Mary? It was tall, slender, with simple lines and cane inserts. The tall high back was not merely a following of style in the matter of length of line, but a rest for the head that carried the women's high head-dresses; these were called "commodes," and were made of rows of wide lace standing one above another straight up from the forehead to a considerable height; the men wore a periwig such as Sir Thomas Browne refers to in his "Letters from the Dead to the Living": "his periwig was large enough to have loaded a camel and he had bestowed upon it at least a bushel of powder." It may be here that our first student of domestic hygiene stepped in to banish the elaborate upholstered chairbacks and sofas, and substituted caning as a rest for the powdered head.



Baron de Meyer

Mary Nash in this Empire gown recalls the portrait of Mme. Recamier by David, whose paintings interpret the late eighteenth century penchant for the art of Greece and Rome, when both fashion and furniture reflected the harmonious classic revival

But with broad Queen Anne the head-dress lowered and the costume broadened. Men's long-flapped waistcoats had skirts stiffened out with wire, buckram, and whalebone, while women's flounced skirts grew in width till they spread themselves out over hoops and, together with the lowered head-dresses, caused Addison to comment: "The whole sex is now dwarfed and shrunk into a race of beauties that seems almost another species. I remember several ladies who were once very near seven feet high that at present want some inches of five feet." No slim, high, narrow chair could carry a hoop successfully, and so in self-defiance the chair-seats began to grow in breadth, and the chair-backs, to keep pace with the seats, grew shorter, and broadened like the silhouettes of the men and the women. These lines they kept into the first of the eighteenth century and our grandmothers' day.

As furniture followed the modes and the manners in England, so it did in more versatile France. From the Italian days of Catherine de Medici and her semi-Italian sons to the end of the Empire, French life that was an extraordinary mixture of terror and luxury under Henri II, Charles IX, and Henri III, reflected its extravagant spirit in the tendency of domestic furniture to run to the costly and distorted. Huge, stiff, starched ruffs, and bodices with steel braces to draw back the shoulders and give prominence to the bust came into vogue, while the weight of the robes was stretched at the hips over regular armour. Chairs had thin, separate, straw cushions supposed to soften the wooden seats, and backs which were carved in beautiful heavy designs to the great discomfort of the sitter. That such an era of discomfort did not last long may be seen in engravings of Abraham Bosse, who pictured the life of the times of Louis XIII. He shows men in doublets

(*Continued on page 96*)

The crinolined and bustled ladies of 1865 and 1870 would have found the curves of a Greek chair most disconcerting

On the other hand, the ladies of Greece, whose costumes followed the lines of least resistance, couldn't have managed with stays



FASHIONS THAT ARE HAPPENING IN NEW YORK

Daylight Saving Has Modified the Restaurant Frock; Bell Skirts Are Offered; and There Are Still Smart Weddings in Town



Now that the clock puts dinner in the afternoon, women add hats and scarfs to their evening gowns

ABOVE the whirr of motors it rose, above the rustle of the trees in Central Park, above the murmur of voices in the restaurants—a long, wavering, persistent wail, infinitely ominous. Passers-by on Fifth Avenue involuntarily raised their eyes to the skies that stretched from this building to that, a luminous tissue of midnight blue held carelessly in place with a few twinkling stars. On Park Avenue the sound was louder, separating itself at once from the multitude of familiar noises of the city: a weird persistent note, speaking its message of warning as unmistakably as though with words.

A MESSAGE OF WARNING

No one needed to be told what it was. Perhaps one did not actually say to one's self, "They are testing the new siren whistle installed to warn the city of danger," but one knew at once and unquestioningly that this was a warning. With a queer sinking feeling came the realization, "The war is here!" That grim ruthless thing which has worked such havoc across the waters, the thing that for four years has usurped the front pages of our newspapers—that thing has stretched out its long black fingers and touched us.

Quick on the heels of this, like a revitalizing electric shock, came another impression, "Something—someone—has threatened the city. Our city. Our New York. New York, with its familiar ragged skyline; New York, with the blue blue waters washing its every edge; New York, with its marvellous tall buildings, wherein the wonderful enterprise of the nation centres—that enterprise which is of all things in America most American—the visible overflow of its boundless vitality; New York, with its fragrant playground of Central Park; New York, with its homes, crowded together, unpicturesque, perhaps, but none the less homes, the homes of you and me, of this person and that whom we know, of many others who touch our elbows in the pleasant normal activities of the day." Something—someone—has threatened our city. And in a flash we realize that we love it, every stick and stone of it, every brick and square inch of asphalt, and with a mental leap we take our places in the great brotherhood recruited from the people of many nations who to-day stand in defense of their cities and their homes.

A POSSIBLE DANGER

The danger against which the sirens lifted their note of warning in the mild summer night was only a possible danger; but real indeed is the sentiment of defense which is growing from day to day in the nation.

Day by day preparations for war become a more intimate part of our lives. The time was—and not so long ago—when the sight of an airplane created a mild sensation in our streets; people gathered in little groups and stopped to stare. Nowadays the strident purr of the airplane has almost become one of the multitudinous sounds of the city. It is not yet quite familiar enough to lose itself in the unnoticed tumult of sounds which daily beat upon our ears without creating any response in the brain; but it calls forth neither surprise nor curiosity. One realizes that an airplane has passed, but goes about one's business with no particular interest in the matter.



This quaint frock of grey foulard spotted in blue was worn at the wedding of Miss Alexander and Lieutenant Rhinelander

One of the fascinating things about New York to-day is the insidious way in which its aspect is constantly changing. Without our realizing it there creeps in here and there this or that new phase which soon becomes a noticeable feature. Lately there has been a pronounced influx of visitors from South America, swarthy men and dark-haired sombre-eyed women. One notices them at the restaurants and in the streets; and in the shop-windows, along with the placards announcing early closings, appear with increasing frequency little notices bearing this phrase "Aqui se habla Español." These visitors have been a source of increased prosperity to the city, for the South American women are generous purchasers in the smart shops which now make a special effort to appeal to them.

AUTUMN PREPARATIONS IN THE SHOPS

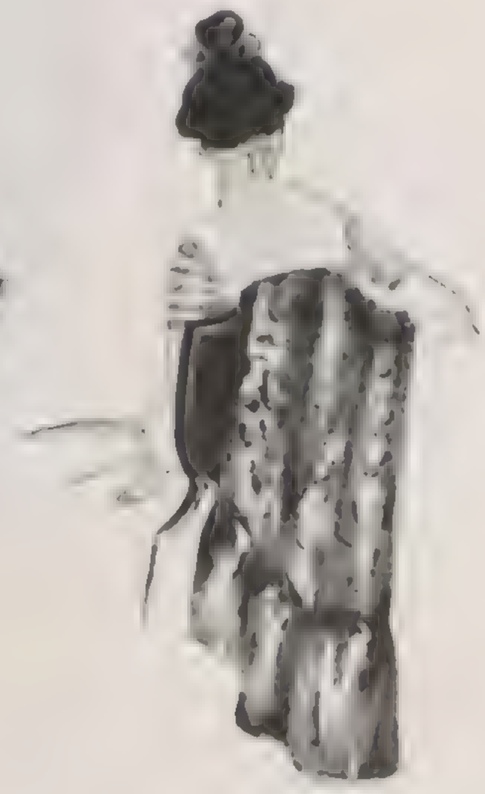
In these shops, by the way, the bustle of preparations for autumn is already beginning. These activities are as a rule confined to the upper rooms of the establishment, well withdrawn from the observation of the shopper who drops in to buy this thing or that needed to replenish the summer wardrobe; but inquiry of an obliging salesman will as a rule produce a sprinkling of new things, speaking of the fashions which will dominate in the autumn.

One of the interesting hints in connection with autumn fashions is that which has to do with a new type of skirt. This skirt is in a subtle way reminiscent of the old-time bell skirt. So conservative is the flare at the bot-

(*Continued on page 88*)



Mrs. Philip Lydig wore this tortoise-shell comb with a smoke grey wrap at the concert given by Mrs. Benjamin Guinness



Mrs. James Lowell Putnam's unusual and very lovely scarf was of black and gold brocade banded with strips of fur



The Baroness de Meyer wore a band of black jet in silver hair and a wrap of unspotted ermine over a black jet gown

HURRY UP, WINTER, HERE ARE THE NEW FURS



Baron de Meyer

Broadtail is one of the best arguments in favour of winter. This time it's possessed of an ingenious collar that is draped and tucked under and allowed to fall down the back in one of those good-looking square panels



One of the latest revivals in the world of fur is natural caracul, late of the Far East, taupe grey, durable, and lending itself to a coatee with under-vest, circular cape, and draped collar; six designs by Stein and Blaine

EVERY woman should know furs, and know them from the point of view of the furrier. Almost everyone has a general knowledge of furs, but very few women actually know what "Hudson seal," "para beaver," "blended mink," or "broadtail" really are.

In judging furs, three things must be taken into consideration: first, their intrinsic value as furs, considered from the point of view of their natural beauty, relative scarcity, and the art with which the skins are blended; second, their style as apparel; and last, but not least, their wearing qualities, which are, of course, of great importance to the average person.

Perhaps the thing for which one pays most is style, for in these days when fashions change as often for furs as they do for dresses, style is essential. It requires real art to drape furs so that the finished garment is attractive; but if the fur is valuable and has wearing qualities it can be remodelled from season to season.

NEXT WINTER'S FURS

A well-known furrier predicts that the rarest and most beautiful furs, such as sable, chinchilla, blue fox, and baby lamb or broadtail, will be worn this season. Such furs are for adornment, however, rather than for practical wear. A report from a London fur sale, on the other hand, speaks of the increased demand for very durable furs such as black, brown, and white bear for coats, blended mink for coats and evening wraps, and kolinsky and squirrel for scarfs and wraps and trimming. Musquash or muskrat is much used for coats and wraps, and most popular of all will be beaver and various forms of beaver such as nutria and para beaver.



Up and down skins give way to round and round skins as this mink wrap passes its equator

At the upper right on this page is shown a coatee of natural caracul that buttons in front with fur buttons and ends in two points like a waistcoat. A draped collar fastens on each shoulder of the circular cape. This natural caracul is one of the smartest furs this season, and is both inexpensive and durable. The fur itself comes from the pelt of a kid from the Far East, and its natural colour is a taupe grey.

A BROADTAIL COAT

At the upper left on this page is shown a short coat in black broadtail for town wear. It is made on loose blouse lines with wide kimono sleeves and straight tight cuffs. Broadtail is a most expensive and delicate fur; it is sometimes called baby lamb, for it is the pelt of a still-born lamb from sheep of the Far East. It is dyed black, and finished so that it gives the effect of moire silk.

At the lower middle of this page is a wrap of blended mink made in two sections; the skins on the upper part run up and down, and on the lower part run around the figure. There are no sleeves, but openings for the arms are made at either side. A deep shawl collar is draped gracefully about the neck and fastened at either side with a loop and a large mink button. Mink is a natural American fur of the weasel family. The fur wrap at the upper middle of page 37 is a combination of Hudson seal and kolinsky. The wrap is new in line inasmuch as it is made in two sections, the top part forming a closely-fitting shoulder-cape from which swings a cir-



PHOTOGRAPHS POSED BY
ALICE JOYCE

Can you imagine anything lovelier than peach coloured duvetyn and wide bands of mole getting together and calling themselves a coat? The uneven circular tunic, the ripples across the hip, the tight mole-banded skirt —one doesn't wonder that many forethoughtful women are going to wear these slim coats as dresses



Harris & Ewing

It's hard to say whether this is a kolinsky coat trimmed with Hudson seal or a seal coat trimmed with kolinsky. The seal is used wherever the designer wants a soft and pliable skin, and where he wants depth and richness, he uses kolinsky. The coat buttons together at the hem at either side of the front and back



Time was when a fur coat was a fur coat. Nowadays it may be a tight-shouldered cape of Hudson seal with swinging circular skirt. It may also add an adorably wrinkly collar of kolinsky and a wide kolinsky band which may occur at almost any distance from the bottom of one's skirt

Slim Fur Coats and Clinging

Fur-Trimmed Coat-dresses

Are Stein and Blaine's Prep-

arations against Winter

In Time of Heat Prepare for Fur, Advise These Balch Price Models, Subtle in Line, Sumptuous in Peltry



This fur coat has three things to recommend it—much mole, taupe fox, and an intriguing line in loose vest, circular skirt, and pointed cuffs. The collar has decided ideas as to shape and, while very wide at the sides, declines to burden the back of one's neck with overmuch fur

Alice Joyce, now starring in "To the Highest Bidder," here registers appreciation of those much maligned Russians. They may be responsible for bombs, and breadlines, and Bolsheviki, she says; but so long as they send us sable to make wraps, with straight front panels and wide tail-dripping sleeves, there's a certain amount to be said for them. Russian sables are rare, and perfect specimens are so rare as to be almost an accident of nature



Nothing could be newer, warmer, or more desirable than a surplice collar of beaver to fasten under one's black Hudson seal arms with two big seal buttons. The beaver cuffs, as one sees, are as big as grandmother's muff, and the slim tight coat is quite Empire in line



Baron de Meyer



Baron de Meyer

There isn't a bit of trimming to break the grey satin surface of this moleskin coat, tight-shouldered, straight from throat to hem, simple and lovely; five designs by Balch Price



All the little moles that make this coat run up and down except the ones in the band at the bottom, and they run round and round. The collar and the deep cuffs are of seal

cular skirt. There are no sleeves but openings have been made at either side for the arms. A wide band of the kolinsky borders the bottom of the coat and makes the collar. This combination of fur, although not new, is very popular this season.

One of the loveliest examples of fur-trimmed coats is shown in the sketch at the lower left on page 37. This garment is of peach coloured duvetyn trimmed with wide bands of mole. The style is distinctly new, and the uneven circular tunic ripples slightly across one hip and at the back, while the under part fits quite tightly and fastens at one side. The long tight sleeves of the material are finished with cuffs of mole.

COMBINATIONS OF FURS

In the sketch at the lower right on page 37 is shown a coat of Hudson seal and kolinsky. Shaped sections of the kolinsky form most of the skirt of the coat, and between these sections inverted triangles of seal are used. The sleeves and upper part of the coat are entirely of the seal while the deep shawl collar and wide turnback cuffs are of the kolinsky. Hudson seal, which is really the back-bone of the fur trade, is a beautiful imitation of Alaska seal; the fur comes from the muskrat and is dyed and blended in various shades, or dyed the exact shade of the seal. It is almost as durable as Alaska seal, and is certainly less expensive. It is one of the most attractive and popular furs and known the world over. Kolinsky, which has been very popular for the last three or four seasons, comes from a small animal of the sable family. The natural shade of kolinsky is a deep orange blending into bright yellow, but it is dyed and finished to resemble the Russian or Siberian Crown sable which has been prohibitively rare and expensive in recent years. Many women are now able to afford "sable" furs in the form of kolinsky or marten, another member of the sable family.

MOLE AND FOX

A coat of especially interesting design is the one at the upper left on page 38. This is made of mole and trimmed with taupe fox. The skirt is long and slightly circular and the upper part of the garment is made with a loose vest cut with points in front. The odd buttons are flecked with turquoise and silver grey. The deep fox collar may be drawn close about the neck. The large cuffs run to a point at the elbow and are wide and circular at the wrist. Each season apparently adds to the popularity of mole, which is really rather an expensive fur, when one considers its wearing qualities. The mole is a small burrowing animal with a pelt of texture and quality much like seal. The ordinary fox pelts of various countries may be so dyed and dressed as to lend themselves to the production of our high grade imitations of cross, silver, and the natural black fox. These dyed furs surpass in elegance the products of foreign ateliers.

One of the newest fashions in furs is shown at the upper right on page 38. This coat, which combines black Hudson seal and beaver, is made on closely fitting Empire lines and buttons all the way down the front. It has deep set-in pockets finished with flaps of the seal; the large beaver collar crosses low over the bust and fastens under the arms with large seal buttons. This collar line gives a great deal of style to the coat and is something new in fur fashions. Deep cuffs of the beaver finish the long tight sleeves. Natural beaver is one of the smartest and most durable furs for the coming season, and is much used for fur capes, coats, and wraps as well as for trimming on fur or cloth coats. The beaver is a land and water animal common in northern countries. In preparing the skins for the market, the rough stiff hairs are removed, leaving only the silky under-fur.

The loveliest of all furs, and certainly the most luxurious, is Russian sable. The wrap at the lower middle of page 38 is made with a straight panel front, belted at the waist-line; from this panel runs a cape which ends in wide sleeves. This cape, as well as the panel, is finished with the tails and paws of the sable. The Russian and the Siberian Crown sable is extremely rare, and the perfect specimens are rarer still.

MOLE AND SEAL

Mole and Hudson seal make a smart combination for a young girl. The short box-coat at the upper right on this page is made of beautifully matched mole skins, and the round draped collar and deep cuffs are of seal. The coat buttons snugly about the neck and down the front, and a smart feature that adds much to the style of the garment is a band of mole at the bottom of the coat, with the stripes running in the opposite direction.

Nothing could be simpler or more lovely than the moleskin wrap at the upper left on this page. The shoulder lines are narrow and the wrap is made on straight old-fashioned lines from shoulder to hem. The openings at either side are finished with a double band of mole, and a mole scarf, finished with deep tassels of taupe silk cord, winds about the neck and hangs down the back.

SIMPLE LINES—BUT SIMPLY PARIS

The Boche Bomb Is Yet to Be Made That Can Destroy French Chic, French Spirit, Or French Humour, as Witness These Fashions and Nénette et Rintintin

WITH the advent of the warm summer days, the remembrance of the cruel winter bravely endured with little or no fuel has vanished into oblivion. Along boulevards and avenues the cafés are crowded, and during *apéritif* or coffee time one has difficulty in finding a vacant table on the *terrasses* outside. Red or white port and vermouth *citron* have taken the place of the defunct absinthe so dear to few Frenchmen and many foreigners.

The Bois never seemed so beautiful as it did one recent Sunday. Armenonville and the Pavillon Dauphine were packed with people rivaling one another for the possession of the tables. One might almost have been tempted to forget the war, were it not for the distant dull sound of an exploding bomb, now and again, and the impossibility of getting anything other than saccharine to sweeten one's demi-tasse. France never seemed so rich, nor the waiters so clever in placing male guests in the trying position of not being able to avoid ordering for the "dear eyes across the table" the most expensive dishes on the menu. A Sammy friend of mine hasn't quite recovered from paying twelve francs for nine unripe strawberries which "she lingered over with that look in her eyes that all women have when they know that they are doing something wicked."

The absence of the old time orchestra was less felt, thanks to the virtuosity of a passing accordionist,—a mere boy, blinded by a bullet at the Ypres affair; and the scarcity of the fashionable demi-mondaines of national repute was less noticeable because of the presence of the pretty mannequins who had come to enjoy the lovely sunny day and to try on the *permissionnaires* the effect of their new summer finery.

Every one is wearing the new little dangling mascots, Nénette and Rintintin. Friend greets friend with, "Have you a Nénette and Rintintin? If not, beware of bombs." Nénette and Rintintin are not, as uninitiated New Yorkers might think, a pair of Pekingese. They are two tiny persons made of multicoloured silk or woollen threads, held together by a cord, and worn as a necklace, tied to the handle of a cane or umbrella, hanging from a hand-bag, or carelessly wound around the crown of a hat, as a protection against Gothas, Berthas, and the like. We see them everywhere, looking extremely eccentric, in bright blue, violet, and red. Their bizarre hair is blue or red, like Cleopatra's. They have an air of gaiety which contrasts strangely with our frame of mind —an air of defiance toward the events of the moment.

CONCERNING THE BIRTH OF NÉNETTE

The origin of these little friends, according to the "*Carnet de la Semaine*," can be traced to Geneviève, a midinette at Paquin's, who one day rapidly constructed two little figures, one a male and the other a female, with some spare woollen threads, and jokingly named one after the nickname given her in the atelier, "Nénette," and the other "Rintintin," after Augustin, her youthful lover, the office assistant.

"Here are Nénette and Rintintin," said she, "my talisman against Gothas," and pinned them on her breast.

An hour later, all the girls in the house, and a week after, all Paris wore the dangling little personages.

Exquisite Paulette Duval, of the Théâtre des Capucines, once wore them on the stage.

An aviator, charmed by their grace, and probably hypnotized by Duval's proverbial beauty, took a couple to the front, where their success among his fellow airmen was rapid and front-wide; a squadrilla has taken them as their insignia, I am told. This is how Nénette and Rintintin came to be king and queen of Paris, who owes them, as it owes many other admirable inventions, to a wee bit of a midinette.

At Paquin's, Monsieur Clément, whom I interviewed to authenticate the story, while he admitted that it might be true, intrenched himself behind a logical cautiousness. You see, Monsieur Clément is no doubt married and has children of his own; for him openly to admit to such an unreliable person as a journalist the paternity of two illegitimate children such as Nénette and Rintintin might have a disastrous effect on the peaceful character of his home.



This is Mlle. Nénette, who guards her wearer from Gothas and Berthas

My friend Verdier, the astronomer, assures me that in their occult world of mascots, our dangling friends' reputation far surpasses that of the out-of-date good luck four-leaved clover and miniature elephant. To them he attributes his recent narrow escape from an exploding bomb which pulverized a marble statue twenty feet from where he stood. But he writes: "Greater still is their power of protection when confectioned for you by two loving hands." Thus many a young damsel is seen neglecting her knitting to consecrate herself to the making of one or more little couples,—according to



CHÉRUIT

Miss Elsie de Wolfe wears white chiffon embroidered in silver and broadly sashed with silver cloth. The skirt is quaintly gathered and is longer in the back, forming a train



CHÉRUIT

This old-blue crêpe de Chine coat, designed for Miss Anne Morgan, is embroidered with navy blue silk thread, geometrically around the bottom, and whimsically up one side



PREMET

Beige tussur of very stiff quality makes this demure frock, so characteristic of war-time Paris with its ruffled white organdie vest and the black taffeta ribbon on its collar and on its plain turned-back cuffs



Lanvin takes black and white checked material for this straight frock, the pockets of which are trimmed with black and white bands



PREMET

Summer simply couldn't be done any more without foulard. This time it's black and white, with vague circles embroidered in white silk thread. The big ruffled collar is of white chiffon



CHANEL

That one's frock may be low in tone and simple in line, without being in the least commonplace, Chanel asserts by means of black and white striped marquisette embroidered with tiny steel beads. The sash is of black satin

the number of suitors she is hunting at the time.

But at all events, Mlle. Nénette has had no influence on Paris fashions. To be inconspicuous is the most desirable thing at present, when all the women, without exception, are wearing grey or brown or dark blue, the three dominant colours of the season. The whole gamut of brown is used, from the palest "blonde" to a shade called "ripe wheat." Greys vary from the pale smoke of a Turkish cigarette to the dark plume of a locomotive, and the most charming fantasies of the woman of taste are built on this foundation.

From the stockings and shoes to the hat, veil, and jewels, everything is studied in the most admirable detail. The plain very fine stockings match the costume exactly, and so do the shoes, which are more pointed than they have been for the last few seasons. The silhouette is still straight and slender, and, contrary to all expectations, shows no signs of changing by autumn.

Silk tricot is worn more and more, and as petticoats are worn less and less, the result may be imagined. Skirts are noticeably longer and therefore more graceful.

THE VOGUE FOR SILK TRICOT

Many dresses have immense square collars hanging in the back with silk tassels to match at each corner. In fact, there are so many of them that one doesn't even have to ask what they are made of—one just answers for one's self, "silk tricot," for you know as well as I do that this light soft silk tricot is the fad of the moment. There are some fashionable women, like Madame Henri Letellier, Madame de Segonzac, and Madame Arthur Meyer, who have four and five dresses of this material, all made alike, but in different colours, and with hats to match. Reboux recently made five hats just alike but in different colours for Madame Letellier: charmingly simple affairs with large flat brims and gathered crowns, not like bérets, but something newer, with an entirely different arrangement of the crown from anything we have had in the past. Never, it must be admitted, have Parisiennes, and all Frenchwomen, for that matter, been in such need of simplicity, and, to their praise be it said, they have no desire for anything else. They insist on losing none of their elegance, but they know how to adapt their tastes to the life they are obliged to lead, and there are really no occasions at present when magnificent toilettes could be worn. It would show a lack of tact to want them, and a still greater lack to wear them.

FANTASTIC IF NOT COLOURFUL

But will the scarcity of colour prevent all sorts of delightful fantasies from appearing? Certainly not. At Deauville, for instance, there was worn a creation from Lanvin, sketched on page 42, half of striped wool jersey and half of silk jersey. The skirt is certainly extremely original, turned up as it is, or rather as it seems to be, so that there are immense pockets at each side of the front. The dress was worn by young Mrs. Gould, and was as much admired as her hats, which are usually turbans of silk, worn becomingly low over her magnificent eyes. I saw Madame Trézel wearing the beautiful classic dress from Beer, sketched on page 42. At Aix-les-Bains there is a branch of the Place Vendôme establishment where Beer's clients may select the most charming summer dresses with-

out the trouble of writing to Paris. This one of black satin and white marquisette is beautifully cool, and very original with its buttoned waistcoat and its side-trimming of buttons, buttoning black on black, and white on white.

The silk embroidery, in two shades of blue, which Lanvin puts on some of her tussur dresses gives an effect of great elegance. This embroidery is usually in the shape of an apron, and a fringe of silk outlines the corsage. Several of these dresses have been worn at various weddings this last week. The Comtesse d'Haussonville, President of the society for aiding the wounded soldiers, married her granddaughter, Mlle. Le Marois, to the Comte d'Andlau. The marriage of the Vicomte de Maupeou and Mlle. Agnès Mallet was another wedding of interest; and at the château de Montredon, the Comte Jean Pastré and Mlle. Donble de Saint Lambert were married. At all these weddings there were numbers of beautiful women among the guests, and I noticed again the triumph of silk jersey dresses. But for the very hot days Gabrielle Chanel uses marquisette, which is as thin as handkerchief linen, but more brilliant. This she embroiders from top to bottom with very fine steel or jet beads. The one which she has made for Madame Henri Letellier is very simple and elegant; it is of black marquisette embroidered in steel beads, and striped black and white from top to bottom, on the tunic and the skirt. The collar with its simulated revers, is very low and the long sleeves are loose all the way down. This dress is sketched on page 41. The Marquise de Chabannes wore, at the wedding of Baron Roger, a dress of black gabardine trimmed at the neck and hem with a garland of flowers in "Académicien" green; her very original hat added to the charm of this costume, for it was a sort of tea-cosy of green silk, embroidered in black. Hats of this sort are draped and arranged according to the type of beauty of the wearer, and are consequently immensely becoming.

There is no question that the little hat is holding its own, but I have seen, since the hot days have come, a number of large shapes with very wide brims and big low crowns, trimmed with grey or beige feathers mingled with white. It is almost the English shape which is always so becoming and popular, in spite of changing fashions. The feathers are, as a rule, uncurled, like those which the Comtesse de Segonzac wore at a luncheon at her own house. Informal luncheons have become very much the thing, since it is difficult to get about in the evenings. The Princesse Murat wore a very pretty hat at a luncheon several days ago, a Louis XIII shape of silk, very much on one side as if weighed down by its long sweeping plume. But in mentioning all these large shapes, I must not forget to speak of the little street hat trimmed with grosgrain ribbon, which Reboux is making by the dozen. It is so much worn that one gets the impression that it is part of a uniform, but a uniform belonging to an officer of very high rank in a crack regiment. This hat is sketched on page 43.



LANVIN

This sports costume of white silk jersey has simulated a turned-up skirt of black and white wool jersey and added a woollen tam to match



LANVIN

To embroider a perfectly straight one-piece frock of tan tussur in two shades of blue and give it blue silk fringe, is one way of making Paris amusing even in war time



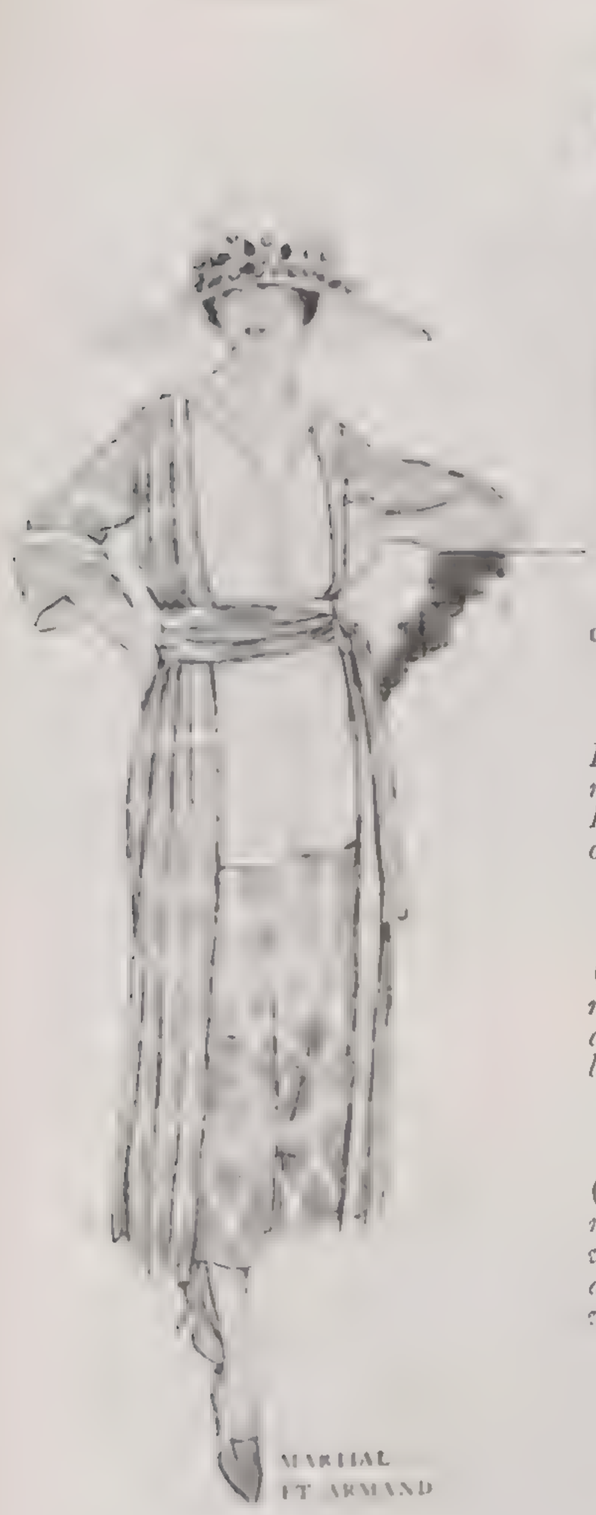
Seeberger Frères

"Tout Paris" wears silk tricot. This is a navy blue silver-embroidered example with its apron turned under, its sleeves short, and the fulness of its bodice folded under the arm

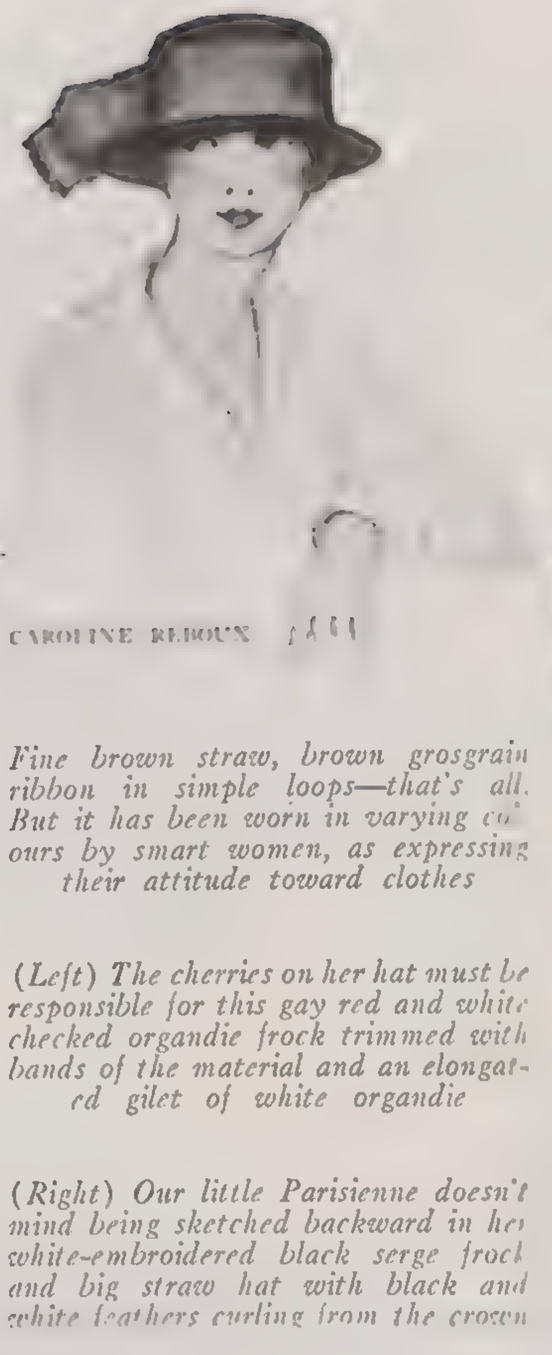


LEER

White marquisette and black satin, with attendant choruses of buttons to match, produce, under strictly Parisian summer management, this successful pleated costume



MARTIAL ET ARMAND



CAROLINE REBOUX

Fine brown straw, brown grosgrain ribbon in simple loops—that's all. But it has been worn in varying colours by smart women, as expressing their attitude toward clothes

(Left) The cherries on her hat must be responsible for this gay red and white checked organdie frock trimmed with bands of the material and an elongated gilet of white organdie

(Right) Our little Parisienne doesn't mind being sketched backward in her white-embroidered black serge frock and big straw hat with black and white feathers curling from the crown



At a luncheon given by the Baroness d'Huart, an amusing custom was revived which is often seen in seaport towns among young women who have friends or relatives in the Navy. This custom consists in wearing the ribbon cap-band on which is printed the name of the destroyer or torpedo boat in which one happens to have an interest. For example, in peace times, when the Mediterranean fleet was anchored near Monte Carlo, numbers of charming persons who were spending the winter on the coast wore the ribbons of the various ships of the fleet. Madame d'Huart, when she received her friends, wore in her pretty dark hair the ribbon of the "Waldek Rousseau," the destroyer on which her husband sailed for eastern seas.

It is amusing to recall, in this connection, the idea of a very pretty woman, much sought after and admired by all the officers of the Mediterranean fleet several years ago, who wore the various ships' ribbons which had been given her all attached to her belt like so many châtelaines. But don't you agree with me that it is better to wear only one ribbon? It is so much less disconcerting to one's suitor.

THOSE WEEK-ENDS IN THE COUNTRY

The French manner of hair-dressing has been approved by the munition workers of London. The question of dress has been worrying our English friends, and a committee has just been appointed to look into any suggestions that might be made on the subject. Working women have adopted a blouse and trousers for factory wear, but outside of these hours they insist on expressing their feminine personality, and hats are a special problem; they must have becoming ones, they say. They will never be willing to go out without hats as the Frenchwomen of the working classes do, for they insist that only a Frenchwoman can do that because she knows exactly how to arrange her hair.

Now that the fine weather is here, Parisians have taken up the English custom of week-end visits. At Versailles and Saint Germain, large or small estates which are kept up all the year round offer a charming hospitality either for tea on Sunday or for a visit of twenty-four hours.

(*Continued on page 86*)

Occasionally Paris still marries in white satin, Malines lace, and tulle. The train and the bodice of tulle have the effect of being in one piece, and the Oriental girdle is of seed pearls



Mrs. William R. Garrison is one of the transportation agents who meet the incoming trains at the Paris stations when Red Cross units are arriving from America



Brown Brother

Mrs. Lydig Hoyt, recently prominent in connection with the Third Liberty Loan Campaign and in the tableaux given for the benefit of the navy at the Metropolitan Opera House, attended the gymkhana wearing a sheer pale pink frock. Mrs. Perry Belmont, who is seen chatting with Mrs. Hoyt, is wearing a cape of black velours edged with monkey fur in deep bands



Brown Brothers

This is a picture of the bun-bobbing contest. The fact that the buns had jelly in them may not have added to the joys of the participants, but it added considerably to the amusement of the spectators



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(Right) Captain Francesco Guardabassi, once upon a time a grand opera singer, later of Paris where he painted portraits, later still of the Italian Army, now of an important Italian Commission in New York, is seen establishing an entente cordiale with Mrs. Charles Cary Rumsey's horse, who does not like airplanes

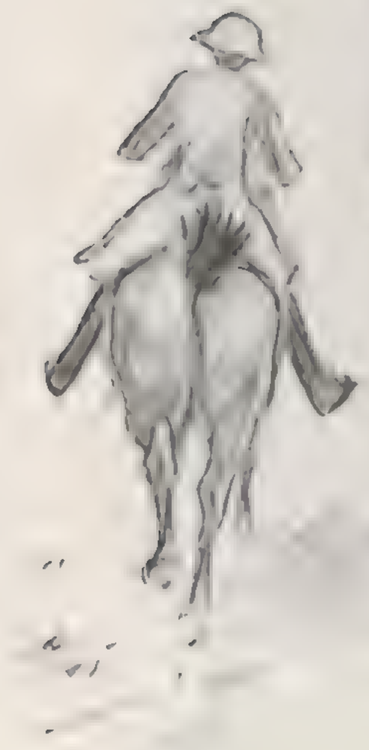


Mrs. A. Perry Osborne wore a sweater of black silk with horizontal white stripes over a white skirt and blouse. Her narrow-brimmed sailor hat was made of very fine black and white checked taffeta



Brown Brothers

Everyone turned his attention from the gymkhana events to the airplanes that purred their way around a blue field of their own. A big Italian Caproni, a small Spad scout plane, and a squadron of five battle planes were among the most popular visitors at the gymkhana



But not all the airplanes in all the sky could win the true horse lover's heart from the horses. What else, indeed, is a gymkhana made for?

ALL NEW YORK ATTENDED THE GYMKHANA AT WESTBURY, LONG ISLAND, FOR THE BRITISH AND CANADIAN PATRIOTIC FUND FOR FAMILIES OF SOLDIERS RECRUITED IN THE UNITED STATES



Brown Brothers

Miss Abby Morrison was a milk-maid who collected money for the "Free Milk for France Fund"



© Central News Service

Reading from left to right: Mrs. Frederick P. Humphreys, Mrs. Morgan Belmont, Mrs. Dewees W. Dilworth, and Miss Helen Krech watched the events of the day from the inside lines



Edwin Levick

To Lieutenant-Colonel F. Fraser Hunter, D.S.O., was due much of the success of the gymkhana



Brown Brothers

One of the most exciting moments of the afternoon was the advance of the Kiltie band of the British and Canadian Recruiting Mission across the field, with every pipe in action. The only member of the audience who wasn't stirred to militaristic ardour was the "Free Milk for France" cow whose chariot appears just back of the right hand pipers

THE most brilliant and successful, as well as the most distinctly unusual of the open air events which have been given this season, was the gymkhana held on the estate of Captain John S. Phipps, at Westbury, Long Island, in aid of the British and Canadian Patriotic Fund for the wives and families of the recruits that have joined the British forces from the United States. The event was originally scheduled for June 22nd, but, owing to bad weather, was postponed until the 29th. On the second day which was set for the gymkhana, the weather started out by being exceedingly unpromising but later cleared up, so that during the actual events it was all that anyone could desire. The field was gaily decorated with the flags of the Allies, and an awninged tent in which tea was served added to the attractiveness of the scene which was laid in the polo-field of the estate.

A number of amusing events were scheduled, and some exceedingly clever horsemanship was evidenced. There was an orange and plate race, an international mounted tug-of-war in which teams of the four allied nations competed, pigsticking and bun-bobbing contests, and many like events. The feature event of the day was the gymkhana race in which the competitors lined up dismounted, with ponies bridled but not saddled; led the ponies to a certain point and saddled up; then mounted and rode to another point; dismounted and lighted a cigar; rode to another point, dismounted, and drank a bottle of soda water, consuming the entire contents; rode to another point, put on a night shirt, opened a parasol, and rode to finish. To qualify, competitors were obliged to cross the finishing line with ponies properly saddled, cigars lighted, night shirts on, and parasols over their heads. The spectacle presented by this race was most

(*Continued on page 80*)



Brown Brothers

Mrs. Arthur Scott Burden wore an interesting frock of heavy white crêpe embroidered in dull red, with a belt of soft red leather, and a gay-flowered hat of loosely woven straw. Mrs. Burden is seen walking with Mr. Thomas Slidell

(Below) Gymkhanas of to-day are hard on the back of one's neck. Soon those gyrating airplanes will be responsible for a totally new type of camp-chair with an adjustable wadded head-rest to match one's gown or parasol





Charlotte Fairchild

MRS. OLIVER PERRIN

Mrs. Oliver Perrin, who before her marriage was Miss Winona King, is the wife of Captain Oliver Perrin, of the 304th Field Artillery, U. S. A., now in France. Mrs. Perrin is spending the summer at Newport. She took a prominent part in the tableau symbolizing the spirit of the Navy, called "The Ship of Liberty," in the Navy Festival held at the Metropolitan Opera House on the evening of June tenth



This photograph shows the wedding-party at the wedding of Mrs. Vanderbilt and Mr. Baker. The bride's only attendant was Mrs. Reginald C. Vanderbilt, and the best man was Senator Key Pittman. Mrs. Vanderbilt was given away by her father and preceded by her two little sons, Master Alfred Gwynne Vanderbilt and Master George Vanderbilt. Mr. and Mrs. Baker are planning to spend the winter in Washington

THE WEDDING OF MRS. ALFRED GWYNNE VANDERBILT AND MR. RAY BAKER, THE DIRECTOR OF THE UNITED STATES MINT, AT THE BRIDE'S HOME AT LENOX, MASSACHUSETTS



Mrs. Alfred Gwynne Vanderbilt, the daughter of Captain Isaac E. Emerson, recently married Mr. Ray Baker, the son of Mr. George W. Baker. The wedding took place at the bride's home at Lenox, Massachusetts. Mr. Baker is Director of the United States Mint. Mrs. Vanderbilt wore a gown of pale pink chiffon, trimmed with Venetian lace, and a large hat of pale pink straw, faced with Georgette crêpe in the same shade and trimmed with deep pink velvet roses. She carried a bouquet of orchids arranged with maiden-hair ferns

© Underwood and Underwood

A dress of white charmeuse and heavy Georgette crêpe puts up a claim to be considered a suit when it is worn under a sleeveless jacket of white charmeuse. The dress, which buttons at the back and is made with a long-waisted line, has a top part of Georgette crêpe embroidered in white wool, and from a large medallion of white wool which marks the waist-line at the front, runs a belt of charmeuse which ties at the back. Outlined pockets at either side, and a row of covered buttons up the back, trim the straight box jacket. With this costume is worn an untrimmed Russian turban of white Georgette crêpe faced with white satin, which makes one feel that there is a good deal to be said for the poor Russians, after all

(Below) Blue serge and black satin have long been allies but they have used particularly effective tactics in this dress with the aid of the latest recruit to the cause of fashion — the long gilet. The waist is of blue serge, and the black satin skirt lies in soft open pleats. A wide black satin sash ties at the back and is finished with a deep black silk fringe. The gilet of cream coloured batiste is trimmed with rows of narrow Valenciennes lace and ends in a ruffle across the front below the tight-fitting bodice in that amusing way that the gilets of 1918 have with them





Maurice Goldberg





(Above) A sports suit of corn yellow silk gabardine has a weakness for the military which finds expression in large patch pockets on its sleeveless coat and a belt of brown leather, fastened with a chain of brass links. The yellow leghorn hat is trimmed with chenille fringe, and bound with grosgrain ribbon



Maurice Goldberg

An afternoon dress of black satin, made on moyen âge lines, has an over-bodice of white organdie embroidered in white wool. The skirt is very long and lies in narrow open pleats. Black and white daisies trim the hat, which is almost completely veiled in black tulle, and medallions of daisies in green, white, and yellow wool on the front of the organdie bodice and the long sash ends suggest that one count petals to discover which Dolly sister is wearing this dress



What is one gown's gilet is another one's apron and bib—it doesn't matter which it's called, the effect is much the same. In this case it is made of white chiffon cloth, like the wide draped shawl collar, and trimmed with tiny tucks and pearl buttons. The dress is of cocoa coloured silk serge, and its long straight lines are held in at the waist by a corded girdle of silk. The straight wide sleeves, finished with a turned-back cuff, show one of the newest tendencies for autumn

GOWNS FROM FRANCES

POSED BY THE DOLLY SISTERS

BETWEEN THE LINES OF THESE GOWNS ONE MAY READ VERY CLEARLY THE INDICATIONS OF THE COMING AUTUMN STYLES

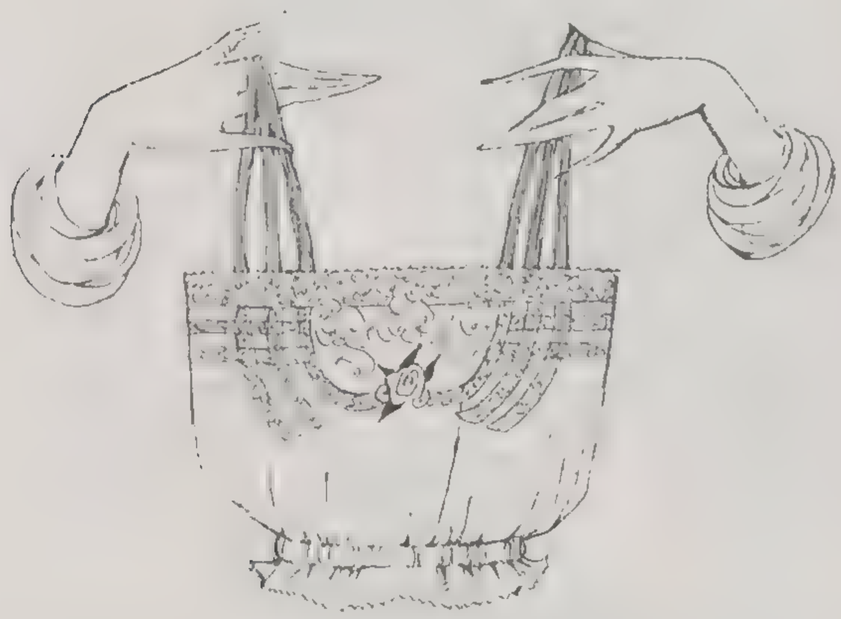
Some materials go in for being utterly charming and call it a dress. For example, a dinner gown of pink faille and chiffon is trimmed with deep yellow lace, and the panels of pleated chiffon at either side are finished with wide bands of the lace and trimmed with ribbon embroidery done in blue bow-knots and yellow, cerise, Nile green, and lavender flowers. The soft girdle is of pink faille. The brim of the large hat is finished with an edging of black dotted lace, and a band of the lace is tied about the crown and ends in a bow in the back

DRESSING ON A WAR INCOME

Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns



It's worth working hard all day winding bandages, to come home to a frivolous nightgown of flesh coloured satin, sleeved and yoked with pale cream net footing slightly shirred and held together by bands of narrow lace insertion



This little camisole votes for flesh coloured crêpe de Chine, fine white lace, a medallion of embroidered batiste, and triple shoulder straps of pink and blue satin ribbon that can't slip their moorings at an awkward moment

model, and has deep slashes on either side of the narrow skirt. These slashes are outlined with Valenciennes lace which is also used on a band down the front. The fulness is gathered into a high round neck. A bow of pale rose satin ribbon is used at one side of the slit near the bottom. A special pattern of this will be cut on request in size 36 for $1, and in other

IN the days of starched frills and furbelows, when our grandmothers wore three white petticoats all at once over a flannel one, lingerie was very different from the pink and slim and clingsome thing we see to-day. It partook, quite naturally, of the ample lines of grandmother's frocks. Everything was of fine linen, yards and yards of it, elaborately embroidered and trimmed with much real lace. Strangely enough, when grandmother's eldest daughter took to tailored clothes and severe mannish lines, she still wore under-linen, or batiste perhaps, cut with a lavish hand, and burdened with much hand-sewn lace edging.

THAT SIMPLE TAILORED LINGERIE

When it came the turn of her fastidious granddaughter, however, she soon discovered how impractical and inconsistent this combination was. She saw that tailored outer-garments called for simplicity in the under-garments, and it was at this time that a recognized fashion of appropriateness in lingerie came into vogue. As clothes became more and more simple, this simplicity was reflected in simple and appropriate lingerie. But the present and perhaps final simplicity is not initially a feminine development at all. It came as a result of the war, and it is indeed interesting to notice the change that the wearing of uniforms and plain tailored clothes for war work has brought about in lingerie. It is more tailored than ever and has taken the name of athletic underwear. One sees it made up in such materials as nainsook, fine crêpe, or a soft but durable satin, and, most popular of all, Italian silk. The trimming consists of bands or pipings of silk, satin, or cotton material. This type of lingerie launders beautifully and without difficulty or effort; and the laundry question must, of course, be considered nowadays, with labour problems in every branch of work. Such garments are most appropriate for the tailor-made suit and the one-piece dress.

The sketch at the upper right on page 51 illustrates this type. It is shown in white crêpe bound with flesh coloured satin and trimmed with three tailored tiny bows of satin. It comes as a separate corset cover with drawers, or as a combination. And it enjoys the distinction of carrying a real invention. What woman does not have trouble with her shoulder straps—breaking away with the least movement and also fading out in the process of laundering? One of the most interesting features of this corset cover solves the problem. The shoulder straps button to the upper side, where the buttons slip through hand-made buttonholes. This is an excellent suggestion which could be easily carried out in the shoulder straps of any garment made on these lines. A pattern of this design may be had in size 36 for $1.50; other sizes, including a pinned pattern, $2; or it will be made to order for a reasonable price, according to size and material selected.

Another type of tailored garment is shown at the top of the group at the lower right of this page. It comes in fine white batiste bound with pale rose, old-blue, or white, in plain chemise, envelope chemise, drawers, and nightgown. The cut is the same in each case, with a princess line marked by a narrow band of the coloured material which is also used to make four buttons. The garment slips on over the head and is priced at $2.50. The plain chemise is $2.35, the drawers are $2.35, and the nightgown is $2.75. It comes in other materials, too, such as crêpe de Chine, ninon, and a wonderful quality of satin which is quite as soft as crêpe de Chine. These, of course, are more expensive, but reasonable when material and workmanship are considered. A nightgown that is on the lines of a nightshirt is shown just below in the same group. It is developed in fine white nainsook trimmed with real Valenciennes lace. It is a revival of the high necked and long sleeved



The war worker who wears a uniform or a simply cut tailored suit or one-piece dress will find this lingerie just what she needs



This hand-made batiste combination has rows of narrow footing and narrow Valenciennes lace with engaging shoulder straps of flesh coloured ribbon



The absence of lacing in front or back and the comfortable elastic sides of this misses' corset see the slim woman to the end of a hard-working day



For the woman who is a little too stout for satin shoulder bands is this well-cut camisole in batiste or crêpe de Chine trimmed with fine lace or embroidery

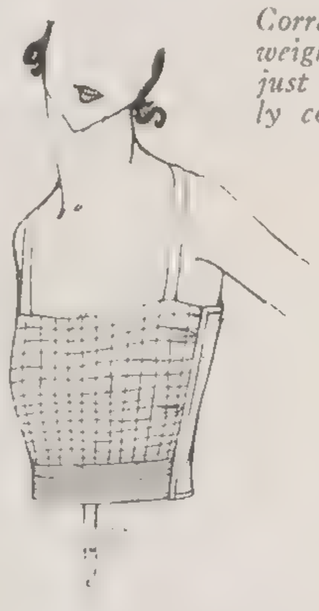


Correct in line, yet light in weight, without lacing, boned in just the right places, this cleverly constructed corset is a boon to the war worker



This white crêpe combination, bound and bowed with flesh coloured satin, has convenient shoulder straps that button on to the bodice

sizes, $1.50. The pale pink satin camisole and bloomers, in the same group, are beautifully tailored yet trimmed in the most delightfully feminine way. The camisole slips on over the head and is held in at the waist with a rubber band. It is trimmed with tiny groups of tucks and narrow lace insertion; hand-made flowers of the satin are used as a finish to each group of tucks. The bloomers are closed and have ample material shirred into rubber bands at the top and bottom. They are priced at $10.50 and the camisole costs $7.50. These garments prove that one may have tailor-made lingerie without disregarding feminine touches entirely.



New in line and in material is this brassière of paraknit cloth, the special features of which are a comfortable "diaphragm strip" and shoulder straps of the material, warranted not to show

and, with filet lace, $15. A sketch is shown at the extreme left at the top of this page.

A camisole that is quite elaborate, yet on simplest lines, is shown on page 50. It is of flesh coloured crêpe de Chine and is trimmed with narrow bands of fine white lace, beautifully and simply worked across the top. At the front there is a medallion of fine white embroidered batiste and a hand-made flower of the crêpe de Chine. The shoulder straps of this camisole have three narrow ribbons of double-faced satin in pale blue and pink which are held together at the top. A camisole in this fashion is most

(*Continued on page 80*)



For the woman who does war work in severe uniform or tailored clothes, it is a relief indeed to slip into a nightgown that is truly frivolous. One in flesh coloured satin crêpe trimmed with net footing in a pale cream shade, slightly shirred, and held together by narrow lace insertion, is an inexpensive luxury. Whereas this gown is cut on the simplest of lines, the design gives it an air of distinction. The shirred net runs in a circular piece across the top of the shoulders and in under the arms, and a straight piece is used across the back and front. Tiny tucks hold the fulness in place beneath this straight band. It is priced at $19.75 and sketched at the upper left on page 50.

A new hand-made combination in the finest of silk materials is patterned after a child's rompers on the lines of an envelope chemise but without the buttoning arrangement. It has wide openings at either side and is also shown in white batiste trimmed with rows of narrow footing and narrow Valenciennes lace. This trimming occurs at the top of the garment as well as at the openings at either side. Flesh coloured ribbons are used for the shoulder straps. Price, $8.50 in batiste; in silk, $12.50;



A flesh coloured crêpe de Chine negligée dripping narrow fluted ruffles of white net run with cross bands of Valenciennes lace adds pink satin ribbons and an attractive price

One of the loveliest of robes d'intérieur is in dark red duvetyn lined with orchid pink crêpe de Chine. Its softly draped outline needs nothing but two big red Chinese tassels



The clever little yellow man of the Far East has brought his wares across the Pacific and into the shops of Fifth Avenue to replace the European goods that are no more

THE HIGH COST OF DRESSING

An Answer to Some of the Questions Which the Increased Price of Things Will Make a Woman Ask Herself and Other People

ONCE upon a time there existed a popular superstition that one of the greatest charms of woman lay in the things that she did not know. As a matter of fact, it was only a superstition, and the women who really amounted to anything in those times, as in these, were exceedingly well posted on matters general and particular. The superstition, however, had its effect—as superstitions always do—on the great rank and file of not over-clever people, and relics of this curious belief were still to be come upon, before this war, in more or less isolated parts of the country. But of late, whatever remnants of this mid-Victorianism still existed have been effectively destroyed. To-day a woman can not do too much, and certainly she can not know too much.

This state of affairs has brought about a curious revolution in society. Angular maiden aunts who were once viewed with amiable tolerance by the remainder of the household, have suddenly, by the exhibition of a latent genius for organization in canteen or other relief work, risen to a position of envied authority in the family and in the community. Unfortunate older daughters who have brought grief to their ambitious mothers by being built with the proportions of a square instead of a rectangle and who have been hopelessly debarred from ever achieving a worth-while success under the old régime, have suddenly proved themselves marvelously adept at nursing—to the envy and admiration of their formerly sympathetic mothers and patronizing younger sisters. For expertness in war work is now the supreme ambition of womankind.

THIS IS NO TIME FOR THE INGÉNUE

The world always values highest the things that it needs most, and the thing that the world needs to-day is not decoration but earnest workers. Therefore, woman is being judged by a sterner standard than in the past. She is being judged, not by what she is, but by what she can do—the standard by which the world has always placed its valuation upon man.

To work wisely and well, a woman must know a very great deal. This applies not merely to war work, but to practically everything else in which woman is interested. She can not, for instance, begin her autumn shopping wisely without knowing much more about the making and selling of goods than she has ever needed to know before. This season, shopping is to be a matter of far more serious import than in the past, and for two reasons: first, people are considering expenditures more carefully than in the past, and secondly, the expenditures for each individual item will necessarily be much greater. War has been intimately associated with our daily lives for so long that to speak of its affecting the things that we wear or use is, of course, a platitude. One can not, for instance, go to purchase teaspoons without being reminded by the enterprising salesman that now is an exceedingly opportune moment for the purchase of plated ware, because of the fact that one of the oldest and best established houses devoted to the making of this kind of merchandise, has, owing to the shortage of labour, discontinued the making of certain patterns and that these discontinued styles may be purchased at a great bargain—a thing which has seldom if ever happened before in the annals of this conservative old house.

War has laid its mailed hand upon everything in the world, from the most ponderous vehicles of transportation to the delicate bits of lace on a woman's garment. It has taken this world-wide turmoil to bring to light the romance which lies in a spool of thread and the intimate manner in which the destiny of nations is written on a wisp of embroidery. The woman who sets out to do her shopping along Fifth Avenue may read the story of the tragedy of Belgium, of the heroism of France, of the effort America has made to meet the tremendous demand for creative work, of the clever enterprise of Japan,—all from the variety of things which are shown in the windows or presented to her notice by a pretty mannequin.



Between one dye worker and another glittered the sword of German militarism, and thus were German dye secrets jealously guarded

WHEN MARS TOOK SHIP

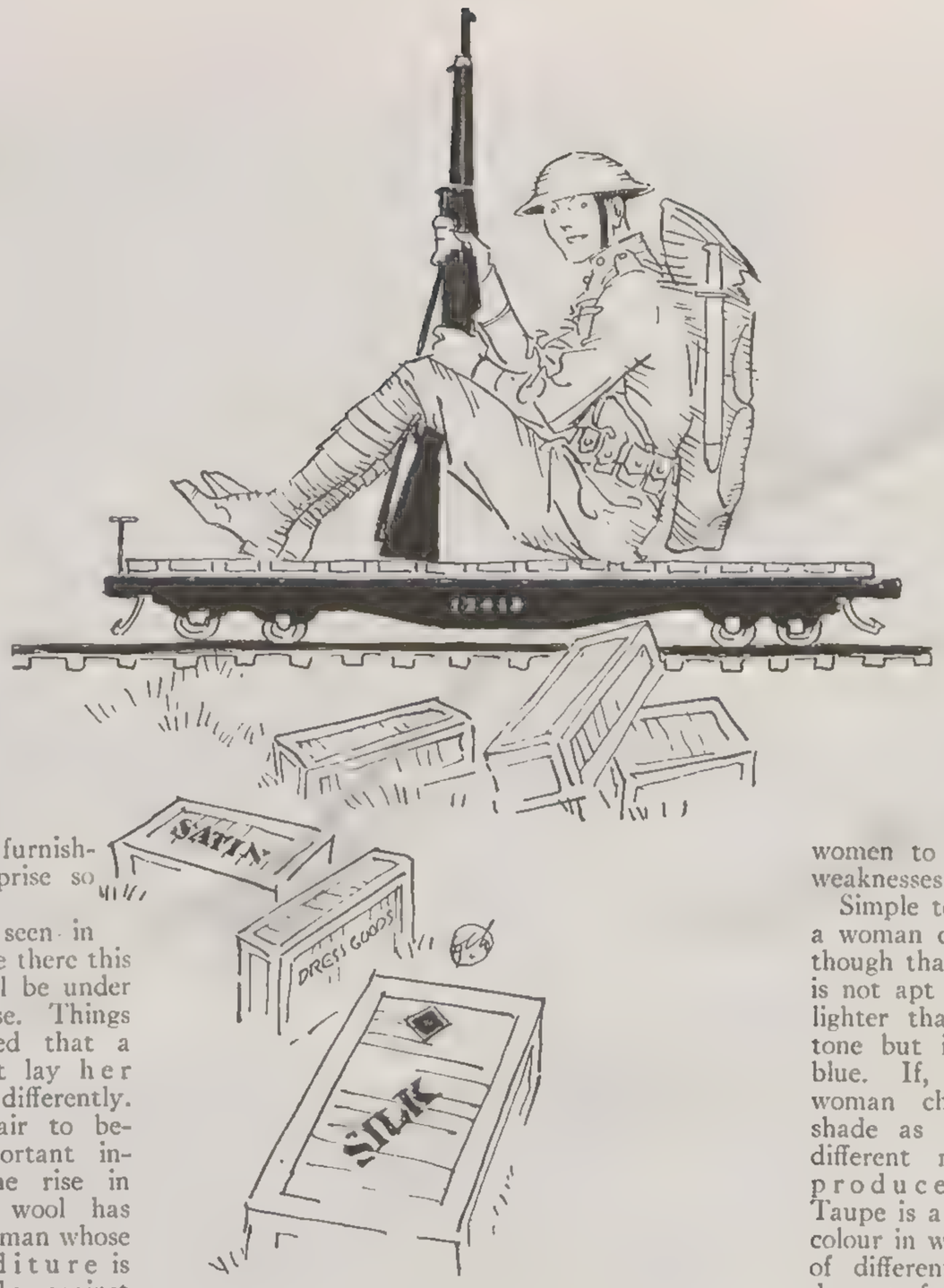
The woman who sets out to buy anything this autumn will be made to think and to think hard. The price of things, to begin with, will give her such a shock that she will begin asking questions of herself and everybody else. Of late, we have become accustomed to an increase in the price of everything, but this autumn the increase will be far greater. There are a number of different factors which enter into the tremendously increased cost of things, all of which we are more or less familiar with in a vague way, but which have seldom been presented to us in concrete form.

Take women's clothes for example. As we all know, one of the most important reasons for this high cost and the difficulty of obtaining these things is that all the liners which have heretofore brought pretty things from France and Italy, Spain and the other countries of Europe have been appropriated by the war god, who has camouflaged them in gay colours and used them for the transportation of his minions or painted them with the insignia of the Red Cross and made them into vessels of mercy. Even such things as the stricken countries across the waters are able to produce, can not be transported here. Such raw materials as are still available in Europe must remain there, and America must plod along as best she can without them.

America, however, is a wonderful country. Almost every kind of climate is to be found here, and, in consequence, almost every kind of product can be grown here, though, of course, in many instances our resources are just beginning to be cultivated. However, these resources, as fast as they can be developed, are being taken over in a large measure by the same war god. American factories are busier than they have ever been before, but a very small part of their time is given to making the things that a pretty woman would want to wear—that

is, if it were not war time. The great looms of America are weaving day and night, but they are not making gay silks and soft-toned wools. The silk mills are weaving a great part of the time, at least, silk for powder bags, and the looms which produced wool stuffs are manufacturing cloth for uniforms. Drill for the Navy and khaki for the Army usurp a great portion of the products of the cotton looms, and so little flax is now being grown that it seems as though linen would soon be a thing of the past.

The shortage of which the shops complain is a very real thing, based on actual conditions which a little consideration will explain. It is practically impossible to send even such things as can be made, from one part of the country to another. Any one who has traveled recently on our railroads has noticed the long trains of khaki-clad soldiers that pass at every junction. These soldiers have literally crowded off the railroads the shoes and dress goods and trinkets and household furnishings which in ordinary times comprise so great a part of their freight.



The man in khaki has crowded dress goods and trinkets and furnishings off the railroads

Many things which are usually seen in the shops on Fifth Avenue will not be there this season, and those that are there will be under a different guise. Things are so changed that a woman must lay her plans quite differently. Clothes bid fair to become an important investment. The rise in the price of wool has brought the woman whose dress expenditure is limited squarely against the problem of whether to buy an all-wool suit or one in which there is a mixture of some other stuff. No woman is going to get the same thing, at the price for which she had it before. She must decide whether she shall pay more for the same thing or accept an inferior article at the customary price. It is, of course, always wisest to buy an all-wool garment. It wears better, looks better, and in the long run costs less than one which is made of a mixture of materials. It is far better to sacrifice the number of garments to the quality, and it is wise to give the most careful thought to the purchase of the things which one does buy.



One's friends will probably demand invitations to one's autumn fittings

A very important consideration is that of colour. A woman's dress or suit must be of a shade which is approximately fast if it is to give satisfaction for any length of time. Since the opening of the war, the question of dyes has been a very serious one. Up to the time that Germany went to war with the world, practically every piece of material made in America or elsewhere was dipped in German dye before it was used. Germany held the dye secrets of the world. The work was practically all done in one small German community, and it was supervised by the government. The autocratic conditions which applied to many phases of German life, applied to this one, as well, and though the dye industry was carried on by father and son from generation to generation, very few of the men who participated in the dyeing were initiated into the secret means by which results were produced. One man did one small part of the dyeing all his life and had no knowledge of the other chemical processes.

At the opening of the war, the market was thrown almost into a panic with the cutting off of these German dyes; for a while it appeared as though womankind must go about in the dreary monotony of undyed stuff. American ingenuity, however, got to work; American brains and business ability squarely faced the problem; and in the short time that has passed since the entrance of this country into the conflict, a splendid dye industry has been built up. Now many shades may be dyed here as effectively and with as lastingly good results as were accomplished in Germany prior to the breaking off of our relations with that country. It is only a question of time when America will achieve a proficiency equal to that of Germany in the science of dyeing, but until that time it is well for American women to be thoroughly acquainted with the weaknesses of our dye industries.

Simple tones are the safest tones to buy. If a woman chooses a dark blue for a suit, even though that blue should fade a little, the effect is not apt to be bad. The blue may be a bit lighter than the original tone but it will still be blue. If, however, a woman chooses such a shade as taupe, a very different result will be produced by fading. Taupe is a composite colour in which a number of different tones which do not fade with equal rapidity are used. For instance, all the blue may fade out of the taupe and, since the colour was originally mixed with this blue in it, the result may be extremely unsightly. The woman, therefore, who is purchasing a suit for lasting purposes should avoid this shade and all such intermediate shades as squirrel and suède and the like. Queer shades of blue and green should also be avoided, as should almost all purples. However, standard greens and browns and, though one would scarcely expect it, terra cotta tones, are safe. The woman who has a liking for dark red and to whom this colour is becoming may safely indulge her penchant.



We can't even be "on our uppers" in these days of so fabulous leather prices

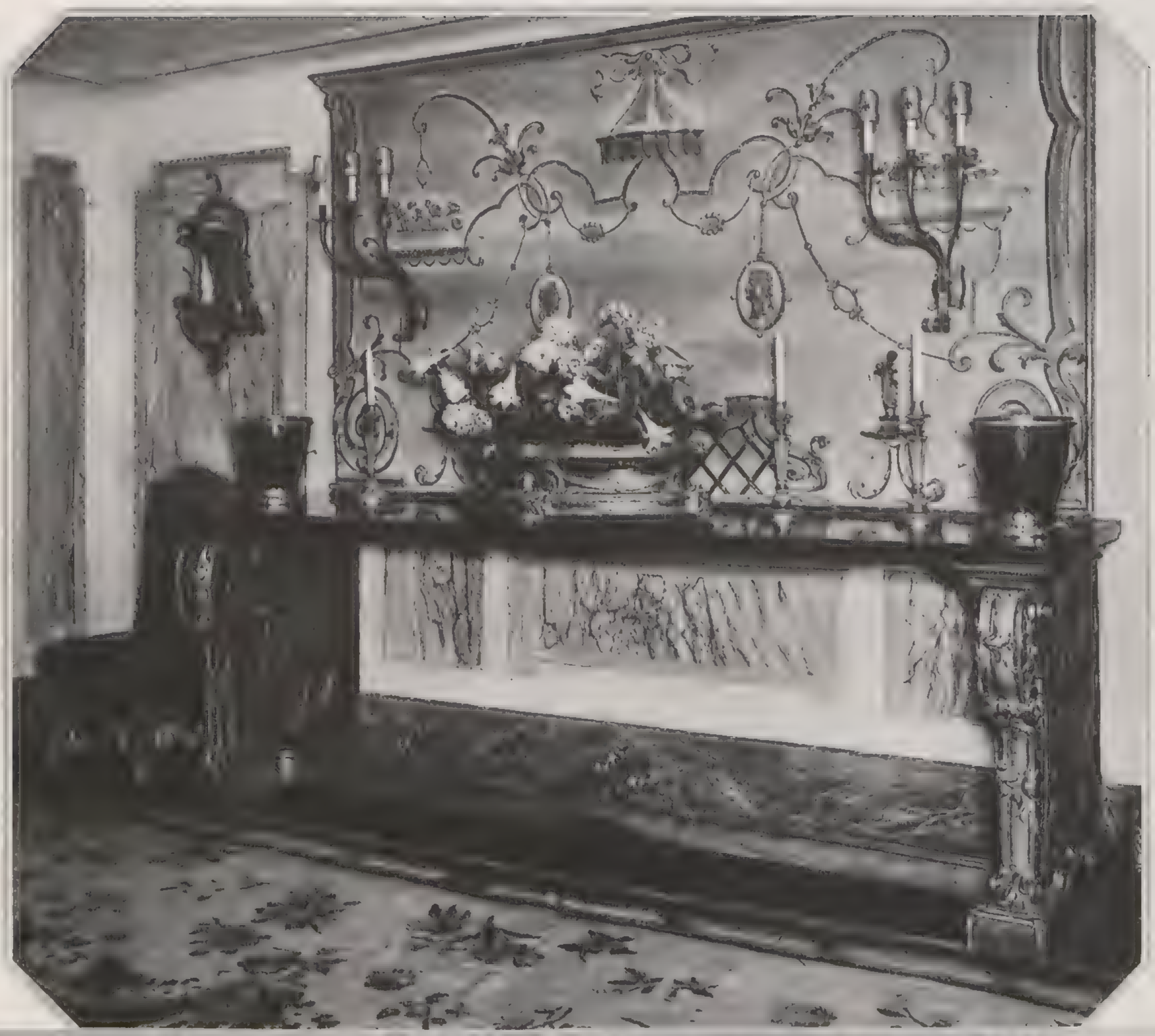
One very important thing the war has done

(*Continued on page 78*)

Old Mars simply can't get enough of them—big fast liners that used to carry English tweeds and Paris frocks. He gives them all new coats, and new guns, and new cargoes—well men Franceward, and sick men home again



Uncrowded and dignified in spite of its motley is Paul Chalfin's dining-room which has pale biscuit coloured marbleized walls against which Italian furniture is used. The huge console below the Italian wood-carving is a decorative makeshift: two fine supports hold a long slab of imitation marble. Old gilt mirrors, heavy damask curtains in the doorways, and a very beautiful Aubusson carpet complete the lavish gaiety



In this room in the Deering house the architect and decorator have practised the principle of "mixing things up." Carved door-frames and console mirrors are subordinated to marbleized walls

There is more joy in the delicate pilasters and marbleized columns of the entrance hall in Amos Lawrence's little summer shop in Magnolia than in much real marble. The walls are done in marbleized wall-paper





Mattie Edwards Hewitt

PRETENCE IN DECORATION

Which Does It Indicate And Express: Decadence Or Creative Imagination?

By **RUBY ROSS GOODNOW**

THE architect and the decorator, friendly enemies in a contested field, are arguing warmly about the trend of modern taste. The architect contends that the modern tendency towards pretence is an indication of decadence. The decorator believes that this tendency is toward intelligent selection of anything from any period,—a pleasant period of excellent makeshift, of playful experiment.

"The ancients have done all the finest things," says the decorator, "and it is our duty to play with them, to adapt them, to go to them for inspiration, to mix them up. This is not the particular stage of civilization when an artisan is going through the agonies which will lead to the production of a saltcellar equal to one by Cellini. And even if such an object of art were produced, the man who paid for it would put it in a cabinet or a museum. He would not select it for his table."

"But he should use it for his table," said the architect. "Wealth should express itself shamelessly, magnificently, just as any other very definite condition should express itself suitably. Poverty is charming in white muslin and red geraniums and rush-bottom chairs, but wealth should not seek to hide itself. Not half a dozen houses on Fifth Avenue are suggestive of their

(*Continued on page 90*)



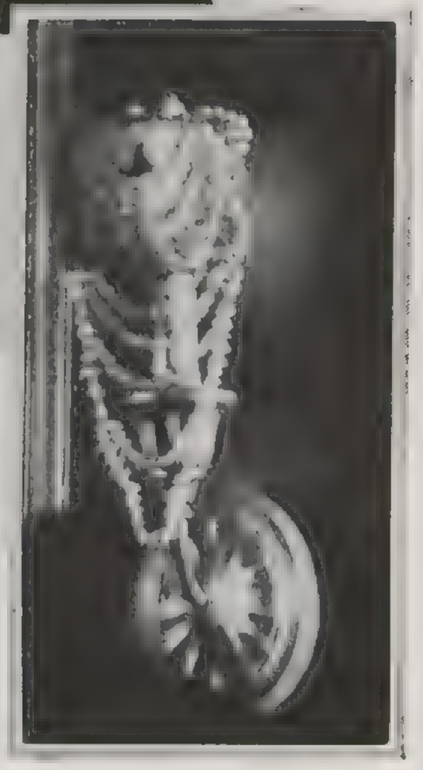
An example of the pleasure which may be given by artifice is this room in which half a dozen marbles are cleverly imitated

G. W. Harting

In this room, pale pink marbleized walls, tall lapis lazuli pilasters with gold caps, a malachite green cornice, and a black baseboard intrigue one with their charming pretence







Baron de Meyer

When Mrs. O'Kane Conwell designed the "Prunella" costumes, and frocked Doris Keane for "Romance" and Ethel Barrymore for "The Lady of the Camellias," she didn't exhaust all her colour magic. In fact, if she hadn't had this fascinating studio to work in—also designed by herself—there mightn't have been any fairy frocks at all. Even a commonplace person might have at least one inspiration if she were allowed to sit in a brilliant peacock blue chair with her back against a cunning little black pillow edged in blue with a line of purple wool and a gay nosegay of vivid flowers in the centre. The carpet is black velvet, the background is all soft yellows shading into orange, the curtains are peacock blue chiffon with a silk valance to match, the little glass curtains are striped in yellow, violet, and magenta. No wonder there are birds and flowers. One couldn't keep them out of such a room. The side lights in this place of sunshine and deep sea have blue crystal beads strung in festoons on a simple shade. The effect is easy to get and quite mystically lovely





Following Charles Condor, Mrs. Conwell takes advantage of the delightful opportunities offered by the lovely outline of a fan for play of fancy and harmony of colour. This fan, done in exquisite shades of blue and green, depicts some legendary queen dreaming in the blue night, while her attendants are grouped about her on the enormous steps leading to her throne

Pierrot and Pruneila, their own moonlight, red-rose selves, are painted on silk, mounted flat under glass, and enclosed in a frame of gold or coloured wood to make this decorative fan which may be used as a spot of colour on a wall, or, combined with other delicate bits of artistry, in a charming group

MRS. O'KANE CONWELL DESIGNS FANS AND FURNITURE AS LOVELY AS THE GOSSAMER COSTUMES SHE MADE FOR "PRUNELLA"

Who wouldn't forswear Edison and all his works at sight of this bell pull of yellow repp, edged in black, with a wool flower motif and a most useless and appropriate tassel? These bell pulls are made in various designs and colours



Baron de Meyer

ANSWERS TO CORRESPONDENTS

A Few Pertinent Questions on the Fascinating Subject of Interior Decoration

MISS J. S.—What original colour scheme would be suitable for the dining-room and living-room in a New York apartment? The present panelled walls are the usual cream and rather banal. The furniture is Empire mahogany. What material is best for covering this and also for covering over-stuffed chairs? Please suggest something smart for the bedroom, as well.

Ans.—The living-room of the apartment might be painted an elusive robin's egg blue. With this it would be attractive to use a mulberry and gold striped fabric on the Empire furniture and a plain gold colour fabric on the over-stuffed chairs. There is a very good bure, fifty inches wide, which comes in gold colour, and a heavy striped satin which comes in the same width. It would be interesting to use the striped satin for outer curtains, as well, and thin gold colour gauze curtains bound in a narrow mauve satin ribbon, for glass curtains. For the rug, we would suggest a plain sand colour Wilton seamless carpet. Interesting touches of black lacquer shades in an Empire design on suitable lamps, and one or two cushions in robin's egg blue taffeta, would complete the room. For the dining-room, we would suggest that the walls be painted an oyster grey with a deeper grey tone rubbed into the mouldings. With this a chintz of Empire design with quaint figures in a blue and green medallion on a yellow ground, would be very charming. This might be used for the chair coverings, as well as for the valances at the windows, with curtains of plain green casement cloth with a wide hem. These have the advantage of obviating the necessity for shades, and no other curtains need be used with them, excepting possibly a cream colour net. A mignonette green Seminole rug would go very well with this plan. A thin oyster grey china silk, exactly the colour of the walls, could be used at the glass doors leading from the dining-room into the living-room and from the living-room into the hall. In the bedroom, it would be interesting to carry out a delightful plan which has been used most effectively. The walls are biscuit colour, of mellow tone. The curtains are in peacock blue taffeta with a fluted ruffle. A "*toile de guerre*" chintz covers the *chaise longue* and some of the furniture, while a long flat cushion on the bed and the bed-cover are made of the peacock blue taffeta. The tones of the tri-colour in the chintz are carried out in the small objects about the room, including lamp shades in a deep rose tone.

Mrs. G. W. F.—In an old-fashioned country house, what is a suitable treatment for a guest-room? It is necessary to use wall-paper, and the woodwork is ivory colour and can not be changed. The furniture is ivory colour with a line of green. It is desirable to have the suggestions as inexpensive as possible.

Ans.—For the walls of the guest-room, there comes a simple inexpensive flowered paper with a cream ground, which is charming. The flowers are salmon colour, blue, and green. With this it would be attractive to use a dotted net ruffled curtain at the windows, with the dot in the salmon colour. This net comes in a variety of colourings and is quite inexpensive and effec-

(*Continued on page 84*)

A NEW YORK HOUSE *which is* TRULY ITALIAN

MRS. LEONARD THOMAS, who, under the pen name of "Michael Strange," is well-known as a poet, has expressed her interesting and magnetic personality in her house on Sixty-third Street, which has been redone by F. Burrall Hoffman, Jr., in the Italian manner. This house has been fortunate in its owners, for it formerly belonged to Mr. Frederick Sterner, who developed in it some of his interesting ideas and so started it on its career of artistic fame.

A visitor to the house of "Michael Strange" naturally expects to see something unusually artistic; and these expectations are more than realized, for at the very threshold of the cool quiet hallway a sense of enchantment and mystery, far removed from the usual banal atmosphere of the ordinary New York house, comes over one.

A long picturesque corridor covered with a tiled roof leads from the main portion of the house to the living-room. This corridor, which is shown on this page, runs along one side of a wide open courtyard and gives almost the feeling that the house has been built around a patio; the sense of seclusion and privacy thus gained is invaluable. The living-room, shown in the upper photograph on page 60, is unusually long, and is distinctly Italian in spirit; the high vaulted ceiling and walls are done in buff coloured plaster, and there is no hint of ornamentation, except in the delicate polychrome of the corbels. Against this characteristically austere background the *objets d'art* and the brilliant colourings of the exquisitely chosen stuffs show to the greatest advantage. Candle-light is used almost entirely, with the exception of a few lamps with flame coloured shades. The central chandelier of fifteenth century wrought iron holds a myriad of soft yellow tapers. Against one wall, as may be seen from the upper left hand photograph on page 59, hangs a fourteenth century Flemish tapestry of

(*Continued on page 96*)



(Right) Very far from crowded dusty New York seems this courtyard with its ivy-covered stucco wall, its gay striped awnings, decorative Florentine lantern, and quaint iron furniture

(Below) That Italy may bloom in the midst of New York is proved by this beautiful arched doorway with a grilled iron door leading to the living-room, which opens off the long corridor



Wurts Brothers



At one end of the living-room a Madonna and Child by Bernardino Luini hangs against the austere plaster wall between two tall Venetian lanterns with flame coloured lights



All sunshine or moonlight becomes Italian when it falls on the bricks of this long brick-paved corridor which leads from the main part of the house to the Italian living-room



At one end of Mrs. Thomas's bedroom, a mirror with dull gold rosettes and a black glass band reflects the brilliant peacock green walls and exquisite crystals of the room



Striped apricot taffeta is used on the bed and at the tall windows of this bedroom, and a flare of apricot ostrich feathers is caught at the top of the crystal chandelier

Wurts Brothers

The fireplace grouping in the large Italian living-room has as its chief interests a portrait by Moroni and a pair of early Gothic tapestries. The tall slim fire dogs were made by the American sculptor, Jo Davidson. The original of his "France Aroused," which, in heroic size, will mark the place where the French turned back the Germans at the Marne, stands near the window

The painted dining-room, designed and executed by Karl Freund, is panelled with views of Venice in the spirit of Guardi, Canaletto, Marieschi and others. The most important of the panels are the "Fête of the Bucentero" on the west wall and the "Masked Ball of the Piazza San Marco" on the north wall. There are ten other views of the Lido and the harbour

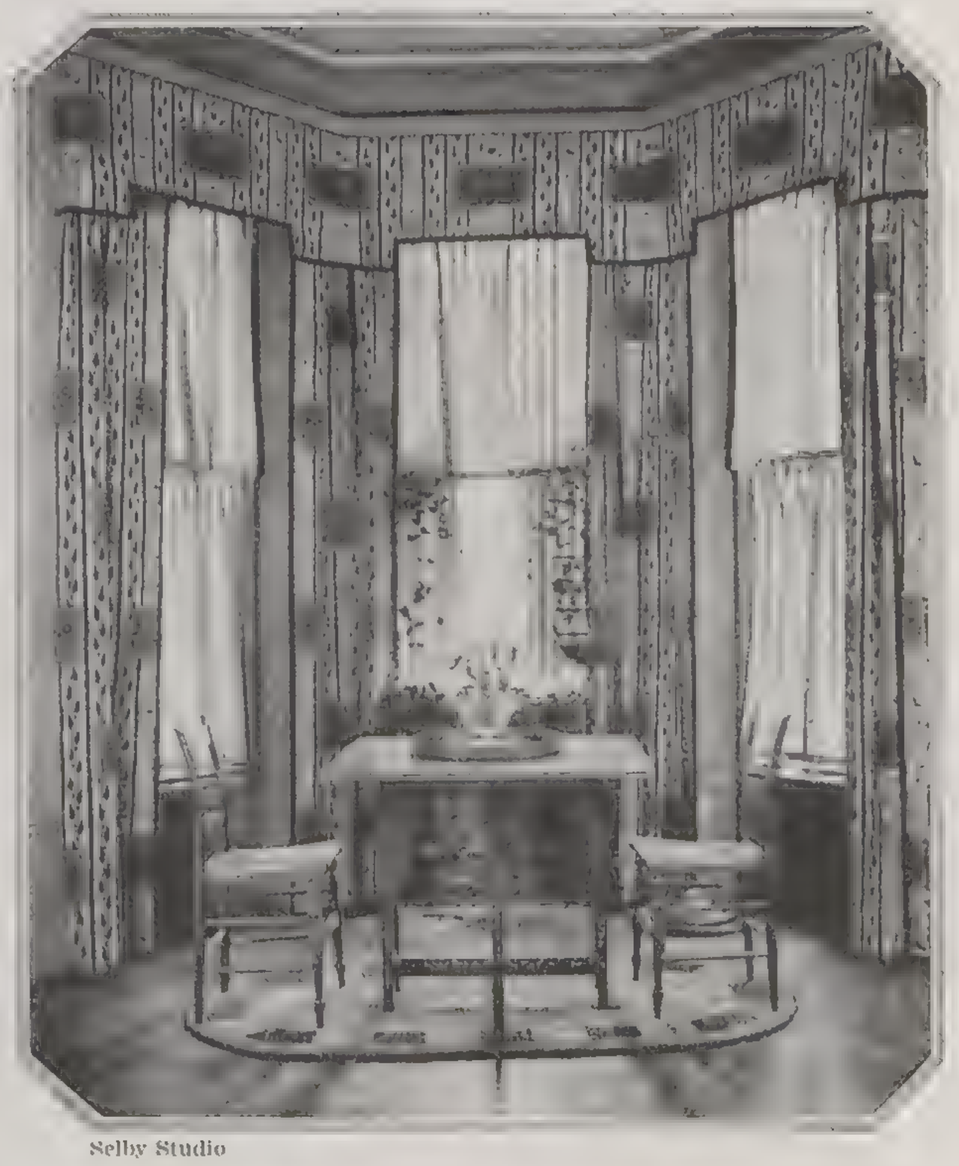
Wurts Brothers

SYMPATHETIC GROUPS OF FURNITURE

EVERYONE knows the sort of party at which each person, taken separately, is perfectly delightful, and yet no two get on together, and the fact that they have no common interests makes everyone show their least attractive side. The same lack of perception which makes people invite to their table a half-dozen guests who have nothing in common is responsible for the assembling of "uncongenial" furniture, each piece good in itself, but losing half its value from a lack of support and response from the furniture near it.

Many people with an appreciation of beautiful furniture or objects of art have no faculty for placing the things they own to the best advantage in a room, or for deciding where they will make the best effect. What would look very well isolated in a hall, for instance, would lose its significance in the drawing-room. The photographs on these pages show suggestions from various New York decorators for combinations of furniture that speak the same language and have the same point of view. The rooms are not rooms in people's houses, but corners of the decorators' shops, where furniture has been arranged in beautiful groups.

The upper photograph on this page shows an attractive way of treating a bay window by using it as a setting for an intimate and informal meal. The little table is practical as well as decorative for, as its sides fold down, it may be easily tucked away when not in use. The top of the table is painted cream colour with a wreath of black leaves around the edge, and the painted chairs are cream, black, and green, to match the chintz. The austere lines of the valances are in keeping with the Egyptian design of the chintz, and a brilliant red bird-cage and a vase of gay parchment flowers supply the necessary colour.



Selby Studio

For the déjeuner à deux, what could be more attractive than this setting; decorations by Miss Swift

The photographs below this one show two especially lovely groupings of furniture. In the one at the lower right the walnut console and the chair covered in needlepoint are of Queen Anne's time, and the walnut and gold mirror and the brass light standards, although of a little later period, have very much the same feeling.

The photograph at the lower left shows a charming group with a Venetian commode in the middle. The use of the commode, as a decorative as well as a useful piece of furniture, is becoming more and more the fashionable thing. In the Venetian one shown on this page there is a fund of suggestions for the boudoir or an informal sitting-room. In fact, its ample drawers would be a useful adjunct in a room which was to serve the purpose of both bedroom and boudoir. In that case, a day bed of Venetian design might be used, and a charming old



Mattie Edwards Hewitt

An antique Venetian commode with painted panels makes a delightful note in surroundings suited to its delicate beauty. A quaint figurine and a pair of vases filled with parchment flowers are in keeping with the style of the commode; decorations by Mrs. Wood



Mattie Edwards Hewitt

A reproduction of a room executed by Sir Christopher Wren, with carvings by Grinling Gibbons, is this panelled Old English oak room. The carvings, which are exquisite in workmanship and correct in detail, are in pear-wood; decorations by the Hayden Company





(Left) This Victorian setting calls for a beautiful lady with smooth bandeaux and sloping shoulders; decorations by Mrs. Coit MacLean

(Above) "Duck's egg" is the colour of this old Chinese wall-paper from a house in Northumberland; decorations by Schmitt Brothers

(Below) A charming example of the value of using pairs of decorations is shown in this hall where two pots of trailing ivy give a quaintly formal emphasis to the pair of porcelain doves on the gilt brackets above the console, which has a black and gold apron; decorations by Mrs. Emott Buel



Mattie Edwards Hewitt

desk with a chair or two would complete an attractive whole.

Some rooms which have been literally "reproduced" are shown in these photographs. For example, the room at the top of page 62 has on its walls an old Chinese paper taken from a house in Northumberland, and every detail is carried out with a room of the eighteenth century in mind.

The decorative value of these old Chinese wall-papers cannot be over-estimated, and it is very rarely that one may happen upon so fine a room as this, in its entirety. For it there has been a beautiful screen painted, with the design colouring of the wall-paper as its source of inspiration. The delicate tracery of mauves, blues, and greens, against the fascinating green-blue background made an additional interesting note in the room. With so much design on the wall, it is unnecessary, of course, to use any paintings, and with the exception of a gilt Chippendale mirror over the mantel, there is nothing to break the decoration.

The glazed chintz slip covers on the wing chair have a yellow and mauve seaweed design. All the furniture is in mahogany, and dull brass nails have been used very decoratively to hold down the black horsehair chair covers. A pair of exquisite old lustres on the buffet add an effective detail.

In the arrangement for a hallway shown on the same page an amusing use is made of growing plants by placing pots of trailing ivy beside the eighteenth century console.

The pair of dull gold wall-brackets, holding white porcelain doves, at each side of the Italian architectural painting, make an unusual bit of decoration.

The Victorian setting just above this photograph takes its cue from the old marble mantel and looks startlingly like an illustration from



In this Georgian interior of 1750, which was taken from a house in Putney, a pair of wooden pagodas delicately painted to represent Chinese porcelain, add their fantastic loveliness to the beautiful colours of the needlework chairs and the Chinese design of the bell-pull; decorations by Schmitt Brothers



Mattie Edwards Hewitt

Godey's Ladies Book for 1870. The black lacquer coal-box with its Chinese design is particularly quaint; and the old needle-work footstool in front of the mahogany chair, the little figurines on the mantel, and the old clock under glass all are "of the period." The pair of rare and lovely alabaster vases contrast significantly with the mellow Italian flower painting which hangs between them.

On this page is shown another interior brought from England—this time from Putney—which makes a brilliant peacock green background for the two coloured Chinese pagodas, reproduced in wood from the original porcelain ones owned by the beautiful Mrs. Keppel who was a conspicuous figure in court circles during the reign of King Edward VII. The needlework chairs in this room are very beautiful in colouring, and the bell-pull, done in a Chinese design, is especially decorative, and, to add to the brilliance of this room, the mouldings are silver.

The Italian and French schools are harmoniously combined in this salon of the Régence period. The eighteenth century Italian console is painted grey-blue with a decoration in gold and has a marble top of multicoloured tones; decorations by the Herter Looms



Bradley and Merrill

A French landscape paper of exquisitely delicate colouring and graceful design lends itself to the unusual wall conformations of this transformed attic room. Against such a cool pale background, the dull black and gold French furniture shows to perfect advantage. Grey peacocks parade across the rose linen of the davenport and the big inviting armchair, while the dressing-table has a nook to itself



Here is the attic as the decorator first saw it—a formless place of tired trunks, broken chairs, dilapidated bedsteads—fragments of discarded rooms that used to be. Yet a relatively small outlay, added to vision amounting almost to second sight, transformed this forlorn abode of ghosts into a group of fascinating guest room suites

THIS TRANSFORMED PHILADELPHIA ATTIC HOUSES THE CHARMED GUESTS OF MRS. EDWARD T. STOTESBURY

DECORATIONS BY WOOD AND SLAYTER



At the other end of the big room pictured at the top of the page, one sees these dull black and gold twin beds of interesting design standing on a rug woven in the colours of the room. On either side are tall narrow cabinets that were especially designed to fit the whimsical proportions of this bit of old France under the eaves



Bradley and Merrill

In the three views of the room on this page, trees belonging to an Italian landscape paper in tones of blue and rose on a white ground, climb up from a white trellised baseboard to lean out from the slanting walls and peer into the fascinating recess which houses a really decorative radiator. Where the paper reaches the top end of its roll, paint of the same shade takes its place over the rest of the ceiling



HOOVERIZING THE HOUSE IS A DELIGHTFUL PASTIME

WHEN ONE'S CONSERVED SPACE LOOKS LIKE THIS



The furniture for this delightful and unexpected room was inspired by a lovely Italian chair, painted blue with white and gold decorations. The furniture covering is blue linen, piped with black, and the same colour scheme has been carried out in the bedspreads seen in the picture of the room shown at the top of the page

A special feature of all these rooms presenting a difficult problem was that no two walls or heights of ceiling were the same. The landscape papers lent themselves with great and cheerful adaptability to these architectural vagaries, and their irregularities gave the walls unusual charm. The recesses also suggested interesting grouping



France, Italy—and now China appear in this light-hearted group of guest rooms under the eaves. A quaint Chinese paper in tones of yellow, green, and rose plays background for furniture specially designed with Chinese motifs—blue green furniture with subtle lines of black. A rose parrot, taken from an accommodating piece of chintz, was applied to the green linen cushion of the chair at the left. The comfortable over-stuffed armchair and the big lounge were also covered in green linen trimmed with black braid, and cushions of the rose chintz dangle their tassels under the shade of a Chinese lamp

Bradley and Merrill



THE BROKEN LINES AND UNIQUE PROPORTIONS OF THESE ATTRAC-

TIVE ATTIC ROOMS LEND THEMSELVES TO INTERESTING EFFECTS



That long, narrow, dark, attic hallway that used to look like the aisle of a midnight Pullman, was papered in pale yellow with the green of graceful trees. Tall standards in yellow and green, holding ivy, broke the length of the hall. Hanging lights of moonlight blue were covered with ivy, and a yellow carpet edged with green made a pleasant pathway

There were two dormer windows in the Chinese room, and the difference in their sizes brought varying destinies. The big one acquired dignity in the rôle of sitting-room corner, as one sees it at the top of the page, while the smaller one ran to white muslin curtains with coloured dots and trimmings that made a frame for a dressing-table backed by all outdoors

THE FIRST AID NURSING YEOMANRY

An Organization of Englishwomen under the Frivolous Title of "Fannies" Is Doing the Man's Size Job of Running First Aid Stations

By F. TENNYSON JESSE

ON a pale day of difficult sunlight the Director of Transport motored me over to see my first convoy, known to the initiate as "The Fannies' Convoy." The Fannies owe their nickname to the initials F.A.N.Y., which stand for First Aid Nursing Yeomanry, and they are unpaid voluntary workers. They are now under the British Red Cross, and so come directly under the supervision of the D. of T., as my companion was called—everything in the B.E.F. is known by initials or nicknames.

As we went, remember, I still knew nothing about the work I had come out to see or the lives of those employed in it. I could only watch flashing past me the outward setting of those lives, and try, from the remarks of my companion, to build up something else. Yet what I built up from him, as what I had built up from the talk at my hotel the night before, was more the attitude of the men towards the women than the attitude of the women towards their life, though it was none the less interesting for that. And here I may as well record, what I found at the beginning—and I saw no reason to reverse my judgment later on—that I saw no trace of sex-jealousy in any department whatsoever. I only met genuine, unemotional, level-headed admiration on the part of the men towards the women working amongst them. The D. of T. was no exception, and opined that if the war hadn't done anything else at least it had killed that irritating masculine "gag" that women couldn't work together. For that, after all, will always be to some minds the surprise of the thing—not that women can work with men, but that they can work together.

"People talk a lot," he said reflectively, "about what's to happen after the war . . . when it's all over and there's nothing left but to go home. What's going to happen to all these girls, how will they settle down?"

"And how do you think . . .?"

"I don't think there'll be any trouble whether they marry or not. They will have had their adventure."

I looked at him and thought what a penetrating remark that was. Later, in view of what I came to think and be told, I wondered whether it were true after all; later still I came to what seems to me the solution of it, or as much of a solution as that can be which still leaves one with an "I wonder . . ."

He told me tales of the Fannies, who, being now under the Red Cross, came directly under his jurisdiction. He told me of a lonely outpost at the beginning of the war where there was only one surgeon and two Fannies, and how for twenty-four hours they all three worked, "up to the knees in blood," amputating, tying up, bandaging, without rest or relief. How the whole of the work of the convoying of wounded for the enormous Calais district was done entirely by the girls; of how at this particular Fanny Convoy to which we were going, they were raided practically every fine night, and that their camp was in about the "unhealthiest spot," as regarded raids, in the district. How during the last raid nine aerial torpedoes fell around the camp and exploded, and one fell right in the middle and did not explode, or there would have been very little Fanny Convoy left . . . but how it made a hole seven feet deep and weighed a hundred and ten pounds, and stood higher than a stock-size Fanny. And, crowning touch of jubilation to the Convoy, of how the French authorities had promised to present it to them after it was cleaned out and rendered innocuous, to their no small contentment. As well-earned a trophy as ever decorated a mess-room . . .

He talked very like a nice father about to show off his girls and back them against the world.

We arrived on a great day for the Fannies—the famous aerial torpedo had preceded us by a bare hour. There it lay, on the floor of the mess-room, reminding me, with its great steel fins and long rounded nose, of a dead shark. The Commandant showed it us with pride, and every successive Fanny entering was greeted with the two words—"It's come." The D. of T. swore he would have it mounted on a brass and mahogany stand with an engraved plate to tell its history. Two strong Fannies reared it up, for even empty its weight was noteworthy, and it stood on its murderous nose with its wicked fins, the solid steel of one of them bent and crumpled like a sheet of paper, above my head. A great trophy, and a hard-earned one.



The whole of the convoying of wounded for the enormous Calais district is done entirely by these sturdy girls. This particular Fanny Convoy runs the risk of bombs practically every fine night, as their camp is in about the unhealthiest spot, as regards air raids, in the district



They all seem very happy and well. Girls who go out rather delicate soon become strong in the hard open-air life, and there has not been a single case of strain from working the heavy ambulances

Every one has opined that if the war has done nothing else at least it has killed that irritating masculine "gag" that women cannot work together. It is now generally accepted that not only can women work with men, but that they work together with remarkable harmony

Their disregard for appearances is at first amazing till you realize they are too intent on what they are doing and care too little about themselves to worry about what people may be thinking of them







The girls do all the cleaning and oiling of the cars themselves, and all repairs with the exception of the very complicated cases, for which they are allowed to call on the help of two mechanics, but only after the request has gone through those in authority

As a rule there is only one girl to each ambulance, but in very lonely spots the allowance is three girls to two cars. At St. Omer the authorities at first objected to having them, but now they have taken over the whole of the Red Cross and A.S.C. ambulances



This was the first camp I saw, and a very good one as camps go. (I merely add that latter sentence because personally I think any form of community life the most terrible of hardships.) It is rather pathetic to see how, in all the camps in France, the girls have managed to get not only as individual but as feminine touches as possible. I never saw a woman's office anywhere in France that was not a mass of flowers; and window-boxes, flower-beds, basins of bulbs, are cultivated everywhere. Every office, too, though strictly business-like, has chintz curtains of lovely colours. You can always tell a woman's office from a man's, which is a good sign and should hearten the pessimists who cry that this doing of men's work will defeminise the women.

The Commandant at this Fannies' camp took me into her office, and she and the D. of T.—who chimed in whenever he thought she was not saying enough in praise of his admired Fannies—told me the rough outlines of the history of the body since the beginning of the war. Though now affiliated to the Red Cross they were an independent body before the war, and when hostilities broke out were a mounted corps, with horse ambulances. They offered themselves to the English authorities, were refused, and came out to the war-zone and worked for the Belgians for fourteen months. They ran a hospital in Calais staffed by themselves as nurses and with Belgian doctors and orderlies. Then, in the beginning of 1916, they offered to drive motor ambulances and thus release Red Cross men-drivers, and now they are running, with the exception of two ambulances for Chinese, the whole of the Calais district, and have released many A.S.C. men as well. It is a big area, with many out-lying camps where there are detached units. As a rule, there is only one girl to each ambulance, but in very lonely spots the allowance is three girls to two cars. At St. Omer the authorities at first objected to having them, but now they have taken over the whole of the Red Cross and A.S.C. ambulances there.

At this camp which I saw, they have no day or night shifts, as there is not much night work except during a push, when every one works night and day without more than a couple of hours rest snatched with clothes on. The other occasion when there is night work is when there is a raid. As I have said, the camp is in a peculiarly unhealthy spot for bombs, and until just lately the girls had no raid-shelter. Now one has been dug for them, roofed with concrete and sandbags and earth, which would stand anything short of a direct hit from some such pleasant little missile as is now the pride of the camp. But at first, even when the raid shelter was built, there was no telephone extension from the office to it, and therefore the Commandant had to stay in the office with one other to take the telephone calls, then had to cross the open, in full raid, and going to the mouth of the shelter call out the names of the girls whose turn it was to drive the ambulances. She told it me as exemplifying the spirit of the girls, that never once, through all the noise and danger, did a girl falter, always answered to her name, and came coolly and unconcernedly up the steps and went across to her car. But it seemed to me that it was as good to sit quietly in a match-board office and await the messages, to say nothing of taking them across that danger zone. Now an order has gone forth that the ambulances are not to

(*Continued on page 94*)



(*Centre*) *During the last raid nine aerial torpedoes fell around the camp and exploded, one fell right in the camp and did not explode or there would have been very little Fanny Convoy left*

After running a hospital in Calais with Belgian doctors and orderlies, in the beginning of 1916 they offered to drive ambulances to release Red Cross drivers. They now run the whole of the Calais district

SEEN *in the* SHOPS



All by itself, this black meteor gown with its long fringed sash will qualify as a summer frock, with a fur it is equally useful between seasons, and under a coat it is a delightful addition to almost any winter wardrobe; $39.50



Ideal for a camping trip is this durable dark blue denim costume. Coat, $6; skirt, $6; breeches, $5; hat, $3; blue chambray shirt, to match; $2

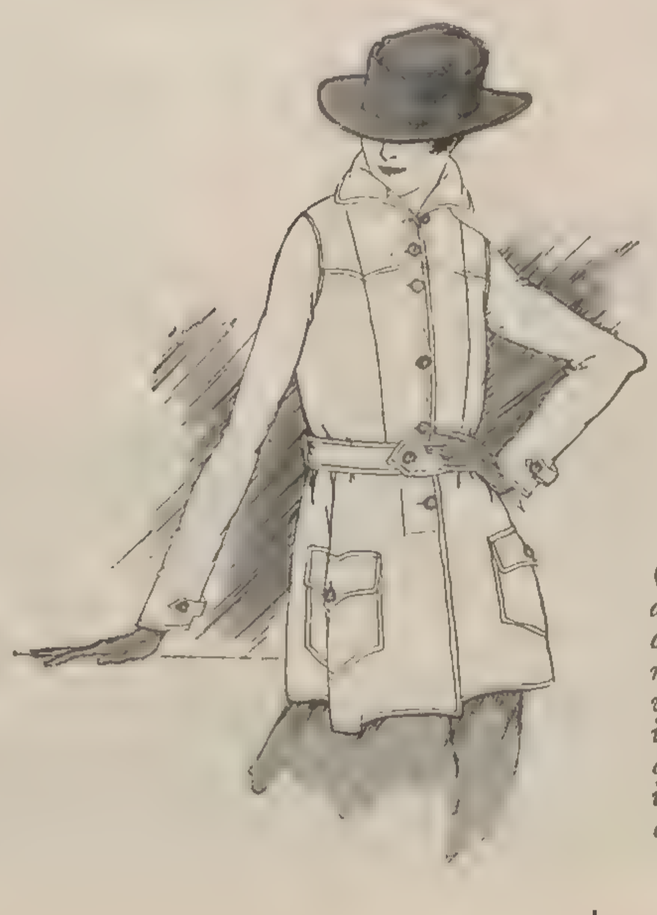


That finished but untrimmed look that every smart gown aims at this season is written in every line of this black meteor frock with its little black loops and buttons and its small red and blue beads twinkling on the sash fringe; $49.50

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



A forestry green cloth suit may go camping or travelling with perfect propriety, and in the woods it may discard its skirt in favour of knickerbockers; $65

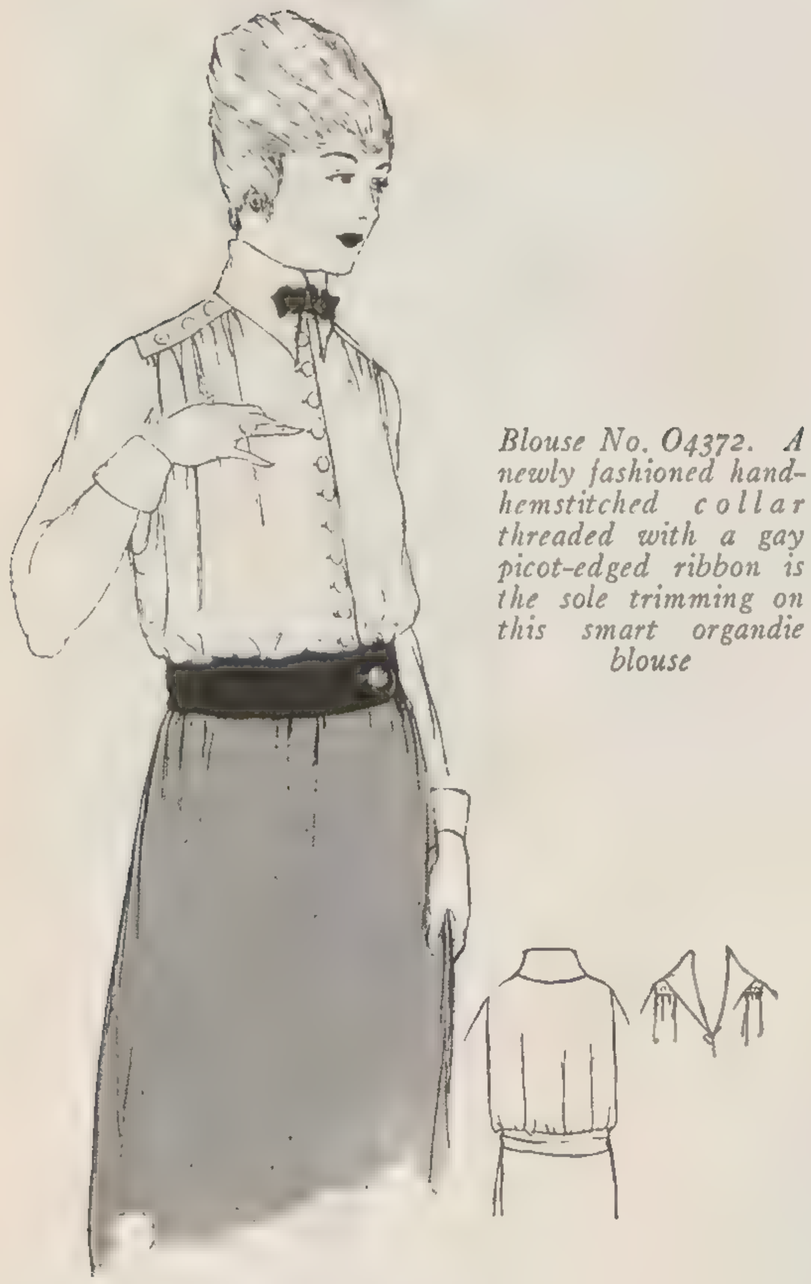


(Left) Sports and ordinary country life offer many occasions when a becoming coat of cravanette tan duck is a pleasant companion; $18.50



Blue Hawaiian cloth, a cousin of heavy cotton poplin, makes a costume that hardly knows whether its aptitude for war work or sports is greater; $12.75

VOGUE PATTERN SERVICE



Blouse No. O4369. A blouse cut in but one piece and in this new way has a becoming fulness at the side front and requires 1¾ yards of 36-inch material



Blouse No. O4372. A newly fashioned hand-hemstitched collar threaded with a gay picot-edged ribbon is the sole trimming on this smart organdie blouse

THE patterns on this page are in sizes 34 to 40 inches bust measure.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

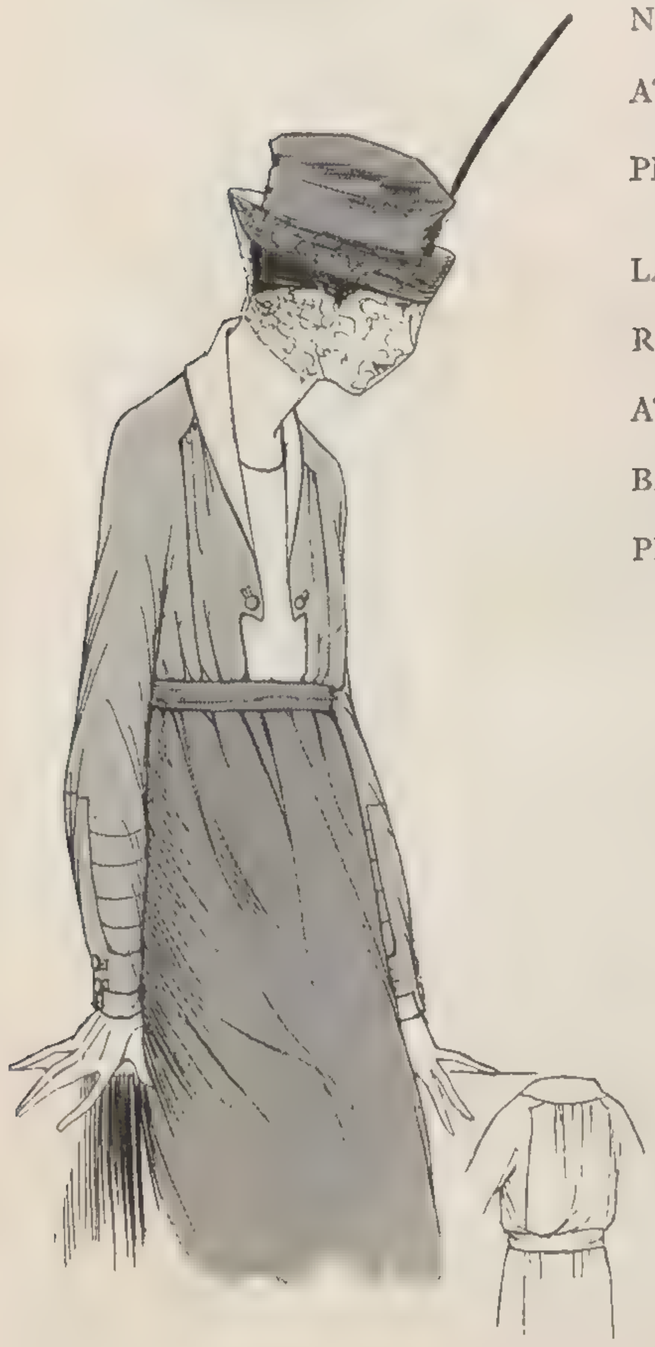
VOGUE PATTERN SERVICE
19 West 44th Street, New York City

Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:

NEW YORK CITY: *B. Altman & Co., Fifth Avenue and 34th Street; or Vogue Pattern Room, 19 West 44th Street*
BROOKLYN, N. Y.: *Abraham & Straus*
NEWARK, N. J.: *L. Bamberger & Co.*
ATLANTIC CITY, N. J.: *Braunstein-Blatt Co.*
PHILADELPHIA: *Vogue Pattern Room, Empire Building (Room 304), 13th and Walnut Streets*
LANCASTER, PA.: *The Donovan Co.*
RICHMOND: *The Gift Shop, 320 East Grace Street*
ATLANTA: *The Smart Shop, Connally Building (Room 203)*
BALTIMORE: *The Jennings-Thomas Shop, 526 North Charles Street*
PROVIDENCE: *Gladding Dry Goods Co.*
BOSTON: *Vogue Pattern Room, 149 Tremont Street (Room 605)*
BUFFALO, N. Y.: *Flint & Kent*
PITTSBURGH: *Joseph Horne Co.*
CLEVELAND: *Halle Brothers*
CHICAGO: *Vogue Pattern Room, Stevens Building (Room 932), 20 N. Wabash Avenue*
GRAND RAPIDS, MICH.: *Friedman Spring Dry Goods Co.*
ST. PAUL: *Mannheimer Bros.*
HOUSTON, TEXAS: *Foley Brothers Dry Goods Company*
LOS ANGELES: CAL.: *Bullock's*
SAN FRANCISCO: *Vogue Pattern Room, 233 Grant Avenue, Joseph Building*
PORTLAND, ORE.: *The Waist Shop (Lennon's Annex), Portland Hotel Court*
SEATTLE: *The Griffin Specialty Shop, 1602 Second Avenue*
LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Breams Building*



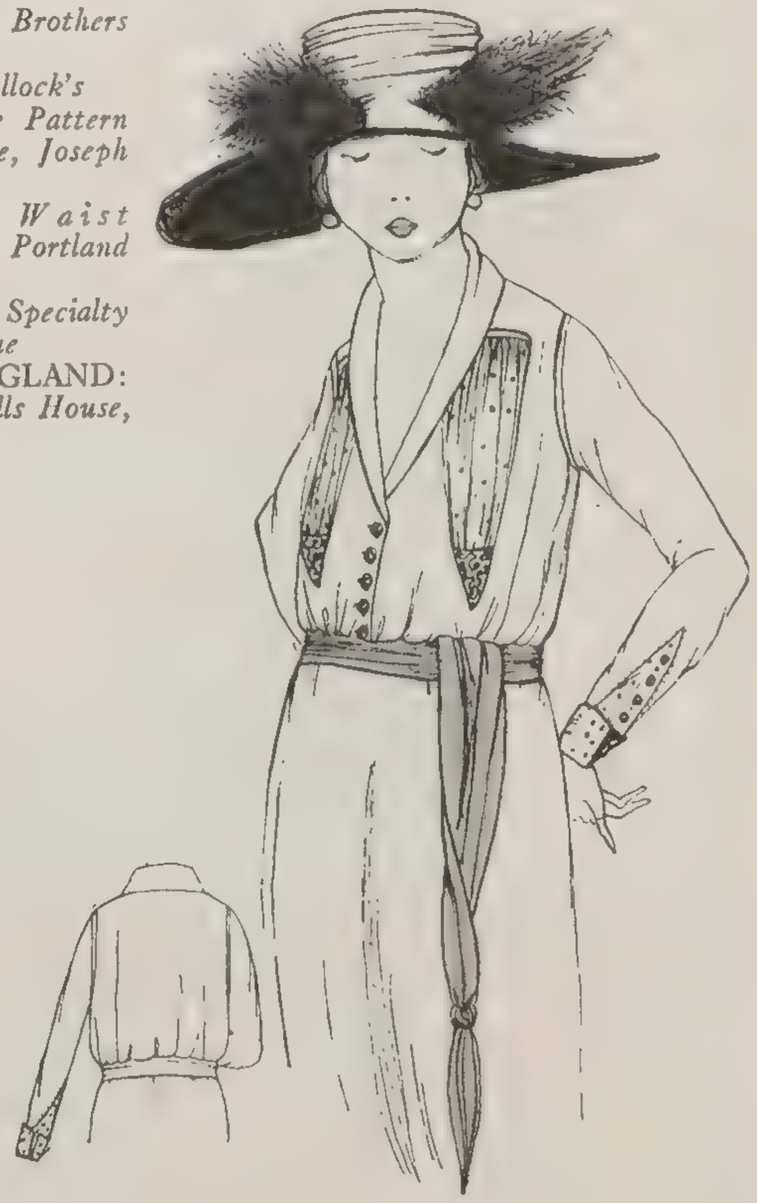
Blouse No. O4376. This attractive slip-on blouse features a new and unusually becoming collar and a yoke cut in one piece with the front and back panels



Blouse No. O4373. A very becoming line is gained by cutting the sleeves and the under-arm sections in one piece and by this new collar and set-in vest



Blouse No. O4371. A slip-on blouse of sheer material is made with a well-fitted shoulder yoke from which the fulness is becomingly arranged



Blouse No. O4374. Such sheer material as net or Georgette crêpe is inserted in a new and becoming way on a simple blouse of satin or of Canton crêpe

The question of the hour—

War-times economy

And above all, *food* economy. If you are like most American housewives this is the hardest question you have to meet.

How to provide three appetizing and nourishing meals *every day* at a really moderate expense —this is what puzzles you. It would puzzle the cleverest manager alive.

No one need pretend to solve the problem offhand, but one thing that will make it immensely simpler and easier, if you will only take advantage of it, is

Campbell's Vegetable Soup

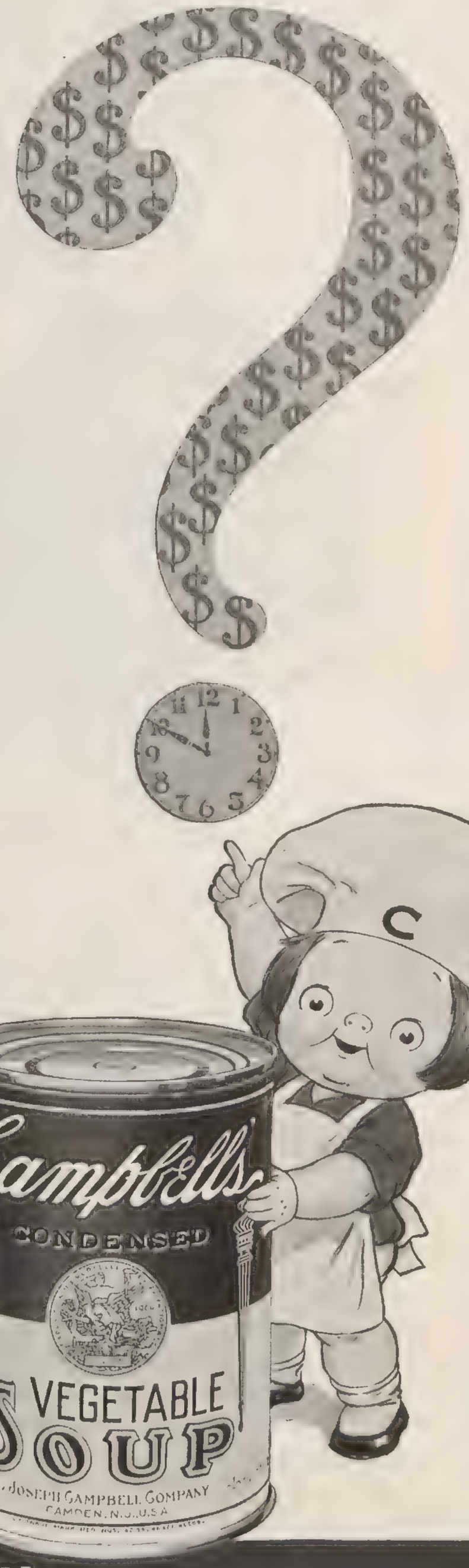
Every time you serve this wholesome soup on your table you not only enjoy a most healthful and satisfying food but you save money, labor and time.

Here you have more than a dozen delicious vegetables blended with fresh herbs, sustaining cereals and a substantial stock made from selected beef. A perfectly balanced combination, high in food value, tempting, strength-giving, extremely economical.

You have no labor of marketing, no materials to buy nor prepare, no cooking cost, no waste. This nutritious soup is almost a meal in itself. And it is ready for your table in three minutes without worry or fuss.

Order a dozen or more at a time and save extra deliveries and delay.

21 kinds 12c a can



Campbells' Soups

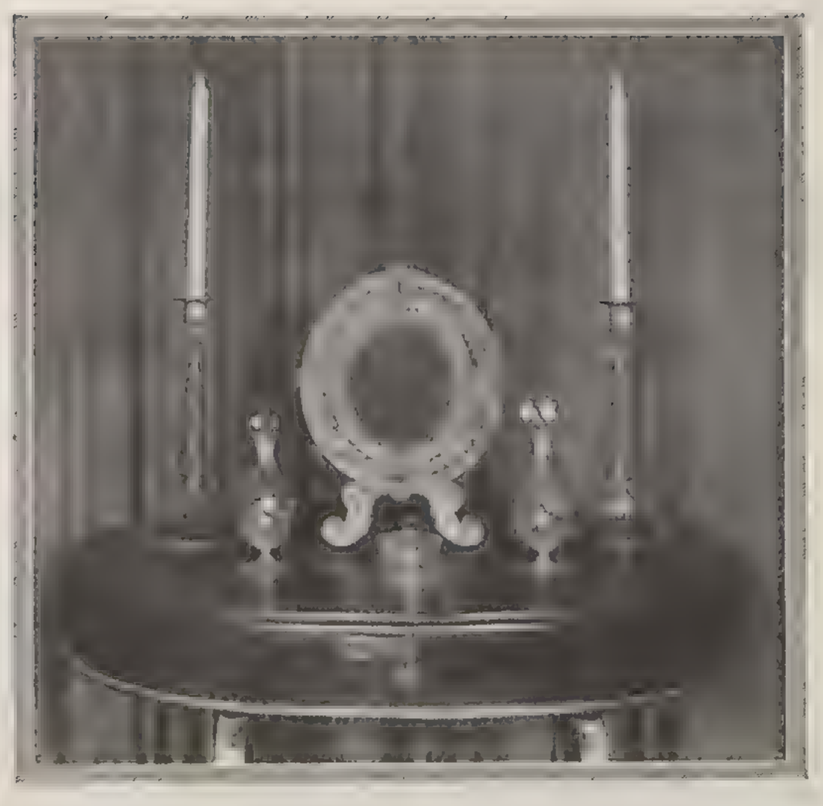
LOOK FOR THE RED-AND-WHITE LABEL



We are hurrying to our new establishment at 13 and 15 West 57th Street, with frocks of our making, and bonnets too. By September they will be all unpacked and you may see them

Stein & Blaine

8-10 West 36th St. New York



An old Venetian mirror in blue and white etched glass, tall blue glass candlesticks, and glass scent bottles and powder jar garlanded with blue are delightful accessories for this antique walnut dressing-table. Mirror, $32; candlesticks, $8 each; bottles, $8.50 each; powder jar, $3.50; dressing-table, $85

ON HER DRESSING-TABLE

VERY often a woman is judged or misjudged by the perfume which she uses. Most women have a preference for some special odour, but they do not always realize that, to use it properly, they must use it alone. It should scent all the toilet preparations or they should be entirely odourless. The French chemist knows how to combine a number of odours in such a manner that one delicious fragrance is the result. But, strange as it may seem, a great many women who are clever in other respects will use a cold cream with one perfume, a face powder with another, a talcum suggesting something else, sachets of many varieties, and some heavy essence which by itself might be most effective, but which combined with all the rest creates an odour that causes positive suffering to those who come in contact with it. On the other hand the woman who uses one good distinctive perfume for her powder, sachets, and toilet water makes it one of her own personal, individual charms, which her friends associate with her personality, for as every one knows, perfumes recall circumstances more vividly than any other thing which our senses perceive.

ONE PERFUME FOR A TOILET SERIES

One laboratory has solved the problem by making a scientific study of finding the right perfume for the entire toilet series, and it now gives to the public cold creams, face powder, and talcum powder that harmonize with a delicious essence. This new perfume, which has been created from the odour of twenty-six flowers, compares favourably with many of the French odours and has a lasting fragrance. The perfume is a very distinctive one, with a touch of that pungent quality that is found in the eastern perfumes. The cold cream of this series has been most carefully compounded; it is white, smooth, and efficacious in thoroughly cleansing the skin, and it possesses the important quality of not being conducive to the growth of hair. This cream should be used at night or at any time during the day when the skin needs cleansing. There is also a day cream, to be used under the powder, which is neither greasy nor greaseless. It is ideal for the oily skin, as it prevents sunburn and chapping and forms a protection against the onslaught of all weathers. If the face is moistened with warm water before applying this cream, the result is most refreshing.

The face powder has two qualities that are demanded by the woman of refinement; it adheres well and is invisible. It clings to the skin, regardless of strong winds or of perspiration; it does not clog the pores, but distributes evenly and smoothly over the surface of the face. The fragrant and refreshing talcum, with the same delicious odour, completes the series. Each of these preparations is artistically wrapped and is effective in the dressing-table drawer. To-day, women expect not only to have creams and powders above reproach, but also to have them daintily and attractively put up. As the laboratories are in this country, it is possible to make these creams, powders, and perfumes at a price that is within the means of the fastidious woman with a moderate purse. The essence may be bought for $1 a bottle. The cleansing and soothing cream is 50 cents a jar, and there is also the day cream at this price. The face powder, in three shades, white, flesh, and brunette, may be bought for 50 cents a box, and the talcum powder for 25 cents.

A SPECIAL PREPARATION FOR MOTORISTS

For the woman who does not feel that a cream sufficiently protects her skin against the ravages of wind and sun, one specialist offers a liquid which, applied rather generously, is excellent for automobiling. It prevents dust and all foreign particles from entering the pores and at the same time keeps the skin soft and supple. This preparation may be bought for $2 a bottle. For the oily skin and for enlarged pores, this same specialist has compounded another lotion that is particularly efficacious. It may be bought for $1.50 a bottle. For those who find that lemon juice agrees with the skin, there is a delicious lotion which is a bleach, an excellent astringent, and a preventive of the disfiguring blackheads which a relaxed condition of the pores will often cause in the summer. This excellent remedy is made by the same authority and costs $2 a bottle.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of Vogue.



PAIGE

The Most Beautiful Car in America

A National Utility

Just a few years ago the motor car was the exclusive plaything of the very rich. Today it has become a vitally important factor in our National Transportation System—an economic utility that exerts a quickening influence in every phase of human activity.

The Motor Car is no parasite. Its wide popularity is based upon eminently *practical* considerations. It enjoys universal confidence and respect because it performs a better day's work than any other mechanical product and justifies the capital investment every hour that it is employed.

These war days, of course, are not the times for frivolous expenditures of money. Neither are they the times for parsimonious hoarding that leads to industrial stagnation and inertia.

If this nation is to exert its full military strength on the battle fields of Europe, it must develop its full industrial strength here at home. And that means, not only men, money and materials, but *speed*.

Beyond doubt, the day has come when no business executive can afford to be dependent upon slow moving, congested trolley cars. The sacrifice of Time is an irreparable loss and the one logical solution of this problem rests with the automobile.

Therefore, if you are a man of action, buy a motor car—and buy it immediately. For your own personal satisfaction invest your money in a thoroughly dependable quality product such as the Paige.

Buy this nameplate with absolute confidence because it is an enduring guarantee of fair dealing and honest manufacturing. We are quite willing to assume our share of the responsibility.

PAIGE-DETROIT MOTOR CAR COMPANY, DETROIT, MICHIGAN



MOTOR NOTES

AN ever-increasing measure of attention is rightly given to the interior treatment of both closed and open motor cars. To-day the body builders realize that the best exterior lines can be spoiled by inharmonious interior fittings. In fact, the interior decoration of the automobile has drawn on the ranks of specialists whose talents have heretofore been applied to the interior decoration of the home, as for instance, Miss Elsie de Wolfe. This art has also created specialists of its own, and it is now possible to secure carefully thought-out schemes of decorative and, at the same time, practical treatment to conform to any specific whim. One company now devotes its attention to the blending of colour and design in this sort of work. Seat cushions, carpets, curtains, roberails, and even the silk-covered tacks which hold the bindings in place blend in the general scheme. Special fabrics, which resist the wear and tear of the road but which are adaptable to harmonious colour treatment, are used for this purpose; Bridgeport Coach Lace Co.

SPECIAL FABRICS FOR UPHOLSTERY

A particularly attractive fabric of this type is a mohair velvet which is made from the fleece of the Angora goat. This material lends itself well to automobile use because it wears well, and is easily cleaned. It is readily fashioned into attractive patterns and made in fast colours. When properly applied, it has an appearance of great richness and distinction; L. C. Chase and Co.

For the open car in summer, slip-covers are both a practical necessity and, when properly fitted and cut, an attractive feature. Slip-covers are now made in many fabrics; one maker alone produces them in twenty-four different fabrics. They may be had in plain colours, mixtures, and stripes. The art of slip-cover making is one of the many remarkable outgrowths of the great expansion of the motor car industry. Like all the things which enter into the construction of the perfected automobile, this has been specialized and standardized. One maker of slip-covers keeps in his cutting-room patterns for more than a thousand car models. The result of this equipment is that one can secure slip-covers without measuring or fitting. The covers are made in three days and shipped ready to be mounted on the car. For all motorists who have experienced the dust of the long summer road and its particularly annoying habit of penetrating to the most inaccessible corners of the upholstery, no argument is necessary as to the practical worth of covers; The J. P. Gordon Co.

Part of the efficiency of these days of highly concentrated living consists in rapid communication between the passengers of the enclosed car and the chauffeur. The development of the interior telephone for automobile use, has, of course, greatly bettered this communication. It is obviously much easier to press the button and give directions to one's driver in an ordinary conversational tone than to struggle with an unwieldy speaking tube or even to use a hand telephone. Many of the leading makes of car now install the dictagraph as part of their regular equipment in limousine and town car models. But it will be welcome news to those who have decided to use their old closed cars this autumn —and their number is legion, in this time of war economies—that the dictagraph can now be fitted to any type of machine. To install one of these instruments as part of the re-fitting of a 1916 or 1917 model will be to lay a foundation for much increased comfort and utility in the months to come; General Acoustic Co.

Not many seasons ago, the motor tour was limited to routes on which hotel accommodations were assured, with the rather uncomfortable and strenuous alternative of camping out. Both the range and opportunities of touring have been vastly increased by the recent improvement in camping equipment especially designed for automobile use. It is very pleasant to be able to stop wherever one desires. An excellent outfit including a tent and beds for from one to eight people is now obtainable. This outfit can be carried easily on the running board of the car, where it does not interfere with the opening of the doors. The weight is only fifteen pounds for the equipment for each passenger, and the campers need have no fear of rain, wind, or insects. The walls of the tent, which overlap, are of balloon silk, waterproof, and are ventilated by screened port-holes on either side which are adjustable from within; The A. B. C. Manufacturing Co.

Another type of camp bed for motoring rolls into a compact bundle twelve inches in diameter for each bed. This roll is equipped with a hair mattress, made in a patented manner which prevents the hair from shifting, and with a pillow. It also has a waterproof hood and cover which protect the sleeper from the elements. Although this mattress roll is six and a half feet long when extended, it weighs only fifteen pounds. A folding cot may also be had to roll in the centre of the mattress; Wilson and Co.

With camping equipment of such a character there is no need for the motorist to worry about schedules or to fear that a night in the woods or by the lake will entail any unnecessary hardships. It becomes possible, with an up to date camping outfit, to be both independent of hotel service to a very large degree and to explore the less beaten paths of touring and thus enjoy many of the natural beauties which otherwise are not accessible by motor car. Of course, if one does not enjoy camping in any circumstances and must have coffee and rolls and the morning paper in the comfort of one's bedroom, no degree of improvement in camp equipment can make a strong appeal; but if one is of a slightly more adventurous spirit and really enjoys a night out of doors, provided the camp bugbears of chill, dampness, and creeping things can be avoided, then it will be found quite easy to add the motor camping trip to one's list of summer enjoyments.

A NEW SAFETY TAIL LIGHT

It is a common experience to lose one's way on the road at night or to drive past a sign-post which should be consulted before proceeding. Heretofore, the method of procedure in such a contingency has been to back and fill with great uncertainty as to just what was behind one in the roadside, or to run backward into comparative blackness until the headlights would show the desired road direction. A new device has just been perfected which eliminates all these difficulties. It is a safety tail light which combines the ordinary red tail light with a white search-light lens, controlled from the dashboard. With this exceedingly useful device, one has only to press the button in order to illuminate the road behind one from fence line to fence line for about fifty feet.

If a car is equipped with this type of tail light and one should chance to run by a sign-post at a crossroad, one need only switch on the rear search-light to have it illuminated. There are few things more irritating than backing into an unlighted garage. With the new tail light the interior of the garage is, of course, brightly illuminated as one backs in, and it is only necessary to shut off the motor, step out of the car, snap off the lights, and close the garage door. King-Bull Manufacturing Co.



WILLIAM ROSENBLUM & CO. 3-5-7 EAST 37TH ST.
NEW YORK CITY

This page advertisement appearing in the August issue of Vogue and Harper's Bazar—marks the opening of our Fall Advertising Campaign

Crystal Jersey Cloths of Silk

THE fabrics of the hour for women's fashionable apparel.

Their superb lustre, their soft, clinging texture, their wonderful serviceability and adaptability for every type of costume make them ideal for war time wear.

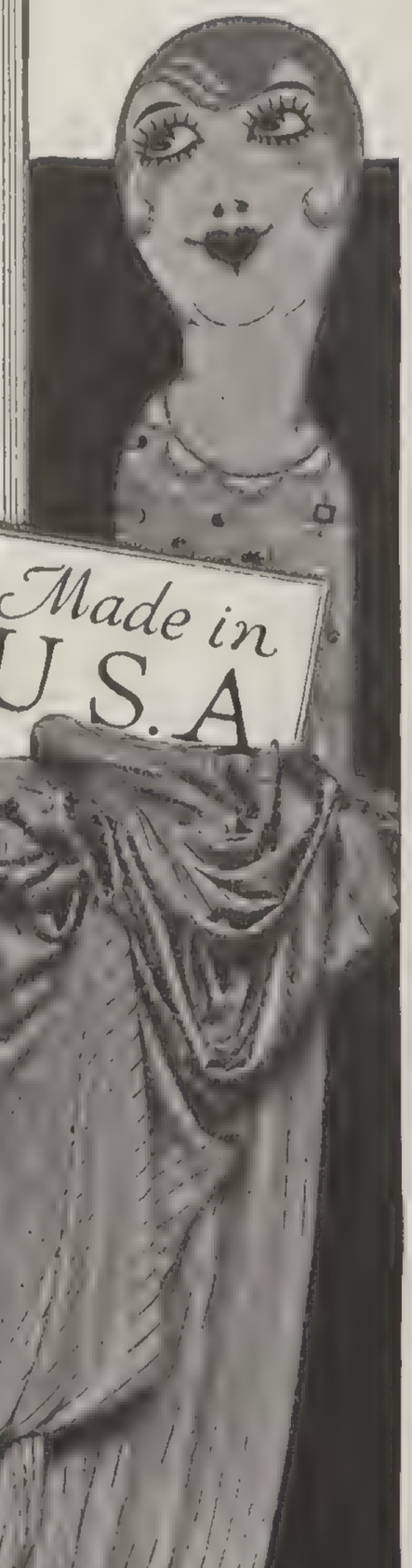
On sale by the yard and in the better grades of garments - in leading shops and stores.

CRYSTAL KNITTING MILLS INC

Original Manufacturers of Silk Jersey Cloths

404 FOURTH AVE., N.Y.

Charles Noonan Sole Selling Agent



JERS *Sans faute* for Semi-Tailored SUITS & COSTUMES

JERS *Unique* for COSTUMES

JERS *Désir* for SKIRTS & DRESSES

JERS *Éprouvé* for COATS & TAILORED SUITS

SOCIETY

Births

NEW YORK

Brett.—On June 19, to Lieutenant and Mrs. George Platt Brett, junior, a son.

PITTSBURGH

Darlington.—On June 2, to Lieutenant and Mrs. Harry Darlington, a son, Harry Darlington, junior.

Glass.—On June 20, to Mr. and Mrs. Gordon Goldwin Glass, a son.

Deaths

NEW YORK

Bateson.—On June 13, Charles Edward Bateson.

Brownell.—On June 12, Silas Brownell.

Forsyth.—On June 24, George W. Forsyth.

Mott.—On June 19, Dr. Valentine Mott.

CHICAGO

Stillwell.—On June 23, Homer A. Stillwell.

PITTSBURGH

Darlington.—On May 26, Mary Elizabeth McCullough Darlington, widow of the late Harry Darlington.

Engagements

NEW YORK

Bremond-Matz.—Miss Aimé Bremond, daughter of Mr. Walter Bremond, to Lieutenant Carl D. Matz, Signal Corps, U.S.A.

Chambers-Fleitmann.—Miss Alice Chambers, daughter of Dr. P. Flewellen Chambers, to Ensign William M. Fleitmann, junior, Aviation Section, U.S.N.R., son of Mr. William M. Fleitmann.

Dupignac-Thompson.—Miss Eleanor Dupignac, daughter of Mr. Frank J. Dupignac, to Mr. Arthur Van Rensselaer Thompson, son of Mr. Arthur G. Thompson.

Hall-Herrick.—Miss Loïs H. Hall, daughter of Mr. Bolton Hall, to Captain Gerardus P. Herrick, U.S.A., son of Mrs. Elias J. Herrick.

Holmes-Holloway.—Miss Hilda Holmes, daughter of Mrs. Artemas Holmes, to Mr. William Grace Holloway, son of Mrs. Albert F. D'Oench.

Titus-Jones.—Miss Winifred Post Titus, daughter of Mr. Henry Ellwood Titus, to Mr. Rutgers Brevoort Jones, son of Mr. De Witt Clinton Jones.

BALTIMORE

Bonsal-Duryea.—Miss Frances L. Bonsal, daughter of Mr. Leigh Bonsal, to Lieutenant Wright Duryea, U.S.A., son of Captain Francis W. Duryea.

BOSTON

Coolidge-Neilson.—Miss Elizabeth Coolidge, daughter of Mr. John Templeton Coolidge, to Ensign Alexander Slidell Neilson, U.S.N., son of Mrs. Louis Neilson.

Weddings

NEW YORK

Burge-Lockwood.—On June 5, in Toul, France, Lieutenant Joseph Delaney Burge, Engineers Corps, U.S.R., son of Mr. Joseph Burge, and Miss Eleanor Lockwood, daughter of Mr. I. Ferris Lockwood.

Harper-Leale.—On June 22, at the home of the bride's parents, Mr. James Harper, and Miss Helen Leale, daughter of Dr. Charles A. Leale.

Jewett-Costikyan.—On June 8, at Montclair, New Jersey, Mr. Theodore Carter Jewett, and Miss Alexandra Kent Costikyan, daughter of Mr. S. Kent Costikyan.

Rhinelander-Alexander.—On June 18, in the chantry of Saint Thomas's Church, Lieutenant Philip Kip Rhinelander, U.S.R., son of Mr. Philip Rhinelander, and Miss Helen G. Alexander, daughter of Mr. Henry Martyn Alexander.

Wilmerding-McGovern.—On June 22, Mr. C. Mortimer Wilmerding, son of Mr. Louis E. Wilmerding, and Miss Aileen Zenia McGovern, daughter of Mrs. H. Toeppel.

CHICAGO

Farr-Blair.—On June 15, in Brest, France, Ensign H. Bartow Farr, U.S.N.R.F., son of Mr. John Farr, and Miss Mildred M. Blair, daughter of Mrs. Chauncey J. Blair.

Livingston-Black.—On June 29, at the country home of the bride's parents, Mr. Louis Livingston, son of Mrs. Robert C. Livingston, and Miss Charlotte Black, daughter of Mr. Irving C. Black.

Patterson-Ryerson.—On June 15, in the American Church of the Holy Trinity, Paris, France, Mr. George Washington Patterson, junior, son of Mr. George Patterson, and Miss Susan P. Ryerson, daughter of Mrs. Arthur Ryerson.

PHILADELPHIA

Hoffman-Sullivan.—On July 6, at the home of the bride's parents, Lieutenant Albert Lincoln Hoffman, U.S.A., son of Mr. Francis Burrall Hoffman, and Miss Leta Sullivan, daughter of Mr. James F. Sullivan.

SAINT LOUIS

Blumer-Scott.—On June 12, in the Church of Saint Andrew's By the Sea, Rye Beach, New Hampshire, Lieutenant Thomas Spriggs Blumer, 303rd Field Artillery, U.S.A., son of Dr. G. Alder Blumer, and Miss Nancy Scott, daughter of Mrs. Henry Clarkson Scott.

WASHINGTON

Boyle-McChord.—On June 15, Lieutenant George Leroy Boyle, Aviation Corps, U.S.A., son of Mr. L. C. Boyle, and Miss Margaret G. McChord, daughter of Interstate Commerce Commissioner Charles C. McChord.



The Nestlé Permanent Wave

THE fourth year of Nestlé-Waving in the United States is beginning and the inroad this Establishment has made into the habits of our best groomed ladies is of real weight.

Hot irons, nightly hair-curlers and the idea that permanent hair-waving was nothing but a seashore notion were given up so soon as ladies were assured that the real thing could be had. When we started in the United States in 1915, this art was already on the decline and serious newspapers had gone so far as to exclude from their columns advertisements for such work as dangerous to the public's hair.

It remained for us to restore the good name of this invention again and we were successful. We taught the public that where permanent waving was done by intelligence instead of by a "machine" and that where sufficient knowledge, experience and practice were behind it this work not only was harmless but actually beneficial to the human hair.



If imitation is the best form of flattery we honestly say we don't like this kind of flattery. There is too much of it. It is for this reason that we insist on instructing hair-dressers who wish to do permanent waving with our system. It is also for this reason that we honestly recommend our Home Outfit for absolutely all cases where no certified Nestlé-waver is at hand.

We are well aware that readers will ask how can it be, that Mr. Nestlé recommends a home-waving, when in the same breath he says that intelligence, knowledge and experience are required for this work.

We can assure you that there are over 4,000 of our Home Outfits in families thruout the United States and that we have practically no complaints but hundreds of testimonials.

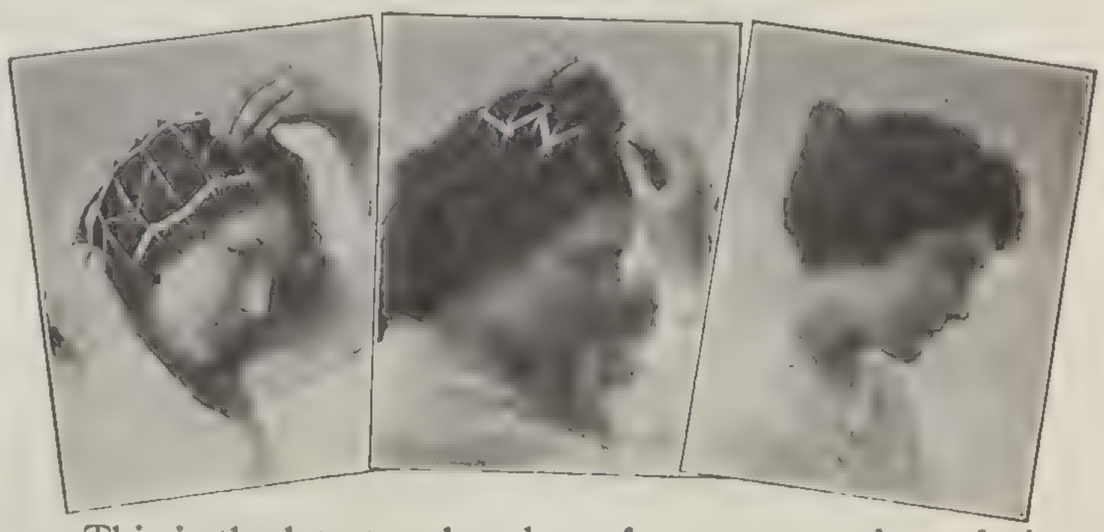
If you want to buy this article you fill out a coupon giving us a few particulars on your hair and on your desires. Intelligence, experience and knowledge are at once at your disposal. The proper heater is given you, the patent paper tubes are prepared for you and a sample curler is included wound up as your hair should be wound to be well waved, retain its gloss, and not break. What remains for you is only just to imitate this sample curler, which generally ladies do after half an hour's practice, put on the tubes and then the heater for the required number of minutes and you have a permanent "wave", and not merely corrugated hair.

Watch the waving process of any of our numerous imitators and notice that they all mess up your hair with some white paste that consists of soda and other materials. These chemicals bleach the hair and make it dry.

We have our tubes patented and carefully protected. No chemicals come on your hair but only vapors. Very little heat is used; certainly much less than is required for ordinary marcel waving and the heat is only left on your hair from ten to twelve minutes.

Price of the Home-Outfit complete $15.00.

Then we have our "NESTOL COMB"



This is the latest and perhaps from many points of view the most successful addition to permanent waving. It has the very agreeable characteristic that it is most successful where the hair is but loosely waved or somewhat naturally wavy.

It is, of course, as the illustration indicates, a water-waving device. But as such it can easily give 90 points start to any hand expert. So much has this article been appreciated that our Manufacturers could not at first absolutely come up with the demands from the public. The "Nestol Comb" will be in every family within a few years' time. There is in every family a girl member or two whose hair has an inclination to wave. Foster this with the Nestol Comb instead of using hot irons or curlers. Water-waving by these means will invariably develop the natural curliness. Other members who have straight hair should also keep away from hot irons. The pinching dry heat makes all hair brittle. Here the Nestlé Home-Outfit enters. Once you have bought it, it is an implement forever. Members of the family can wave each other permanent waves as good as ours if slower, at a cost of a dollar or two per head, this expense going to us for patent tubes. Advice in such cases goes free with the tubes ordered.

Taken in all we can assume that with the invention of the "Nestol Comb" the hair-waving question is finally solved for all intelligent ladies.

We all have either wavy or straight hair. Where it is somewhat wavy, wet it now and then, slip the Nestol Comb through, push it together, put a few hair-pins in between, take out the comb and do the rest of the head like-wise. After half an hour your hair is dry and you can brush and dress it with the most beautiful wave.

If your hair is straight, precede this work by an occasional loose permanent wave, say every six months—Summer and Winter—and your friends will soon know you as the "Natural Curly Girl."

Price of our Home-Outfit complete is $15.00.

The Nestol Combs are sold at $2 and $2.50, according to size.
For mothers with baby girls we have some special advice. Don't omit to write for this.
Illustrated booklet on all Nestlé-waving subjects.
The undermentioned persons are certified Nestlé-wavers:—

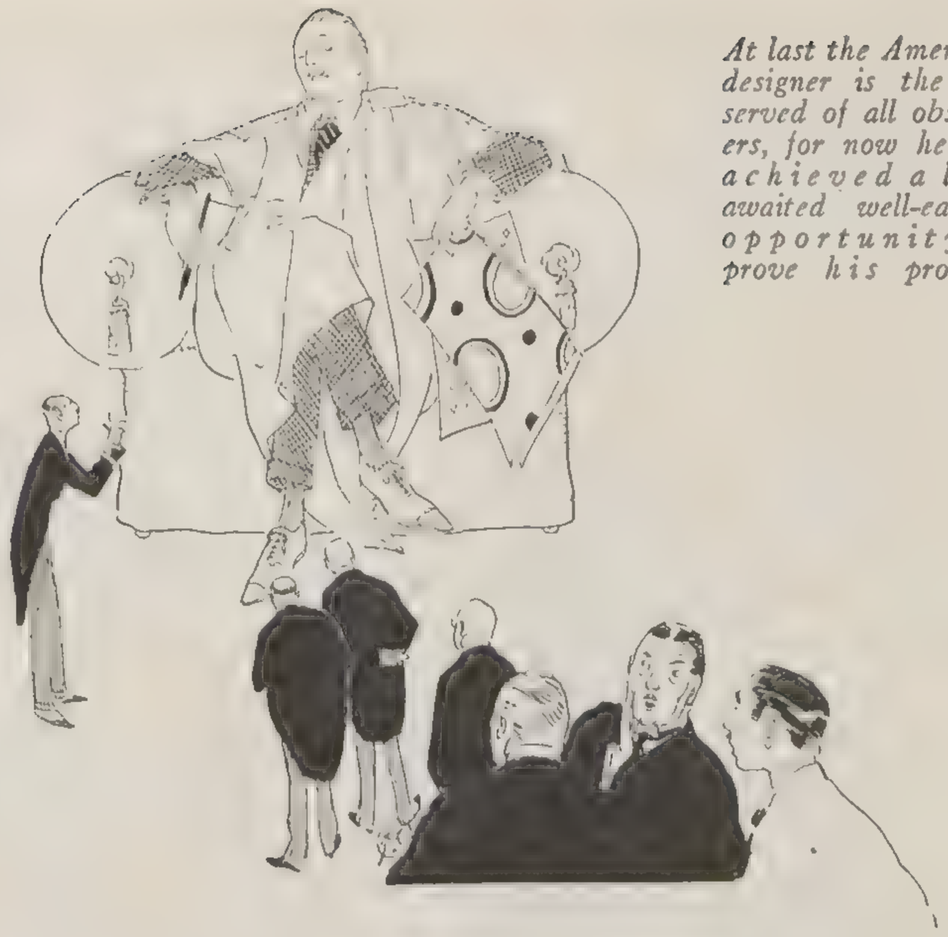
Dennerle, Mrs. L.	220 Clark Building	Birmingham, Ala.	**Richard, Mr., c/o Cluzelle**	12 W. 37th St.	New York City
Frances, Miss	7 Temple Place	Boston, Mass.	**Sattler, Mr. G.**	12 W. 50th St.	New York City
Bellew, Mrs. M. B.	472 State St.	Bridgeport, Conn.	**Waldorf-Astoria Hairdressing Salon**	Fifth Ave. & 34th St.	New York City
Brown, Joseph, Mr. c/o Fay's Beauty Parlor	1293 Broadway	Brooklyn, N. Y.	**Groten, Mrs. F.**	209 Market St.	Paterson, N. J.
Carlson & Carlson, Misses	284 Livingston St.	Brooklyn, N. Y.	**Boch, Mr. A.**	129 S. 13th St.	Philadelphia, Pa.
Schwarz, C. M.	1074 St. John's Place	Brooklyn, N. Y.	**Graham, Miss I. L.**	222 Jenkins Bldg.	Pittsburgh, Pa.
Burnham, Mrs. E.	138 & 140 N. State St.	Chicago, Ill.	**McGinnis, Mr. E. A.**	104 Fifth Ave.	Pittsburgh, Pa.
Guilmont & Peters, Messrs.	705 Marshall Field Annex Bld.	Chicago, Ill.	**Ingersoll, Mrs. Helen T.**	408 Morrison St.	Portland, Ore.
Benkemper, Mr. H. T.	1900 Euclid Ave.	Cleveland, Ohio	**Tegeler, Miss C. L.**	312 N. Euclid Ave.	St. Louis, Mo.
Handley, Mrs. M. E.	c/o Lindner Co., Hairdressing Department	Cleveland, Ohio	**McKay, Miss M.**	166 Geary St.	San Francisco, Cal.
Charles' Beauty Shop	517 Fifteenth St.	Denver, Colo.	**Goff, Mrs. E. E.**	1019 State St.	Santa Barbara, Cal.
Easton & McKelpine, Misses	27 E. Grand River Ave.	Detroit, Mich.	**Harris, Mrs. Mabel M. (The May Helland Hair Shop)**	1534 Second Ave.	Seattle, Wash.
Rudolph's Hair Store	309 David Whitney Building	Detroit, Mich.	**Weiler, Mr. A.**	357 S. Salina St.	Syracuse, N. Y.
Streff, Miss Frances	1616 Sherman Ave.	Evanston, Ill.	**Walton, Mrs. Lydia**	307 S. 9th St. Exley Apts.	Tacoma, Wash.
Lemmon Hair Shop (Miss E. L. Tracy)	301 Sharp Building	Kansas City, Mo.	**Hepner's Hair Emporium**	525 Thirteenth St. N. W.	Washington, D. C.
McIntyre, Miss M.	327 W. Walnut St.	Louisville, Ky.	**Scheetze, Miss M. E.**	Kenois Bldg., 11th & G Sts.	Washington, D. C.

An illustrated booklet is sent free by

C. NESTLÉ CO.

657 and 659 Fifth Avenue, Cor. 52nd Street, **New York,** Telephone Plaza 6541





At last the American designer is the observed of all observers, for now he has achieved a long-awaited well-earned opportunity to prove his prowess

THE HIGH COST OF DRESSING

(*Continued from page 53*)

is to cause American merchandise to be judged strictly upon its own merits. Any stigma which was attached to the term "made in America" has been dissipated. Since the cutting off of foreign products it has been definitely established that a number of things which heretofore were sold, if not by actual statement, at least by intimation, as imported goods, were really made here and that some of these are exceedingly creditable productions. There is, for instance, one very high class line of wool goods made in this country, which for years has been sold side by side with foreign products without its bearing any mark of distinction. Many people have supposed it to be imported, and it is only now that so few foreign textiles are to be had that people are really realizing that this is an American line. So great is the confidence of the firm which manufactures this wool goods that they guarantee to refund the price of the material of any coat or suit bearing the trade-marked name of the texture, in which the quality, durability, and price of the material do not give satisfaction throughout the life of the material. In this war time when every woman feels that she must make every dollar buy a dollar's worth, it is very satisfying to know that material of this kind can be made in this country.

THE AMERICAN COMES INTO HIS OWN

To-day is the heyday of the American manufacturer or the American who has creative ability of any kind. Great strides have been made recently in industrial art in this country, and a systematic campaign has been conducted by an association known as the Art Alliance of America to raise the standard of this branch of art throughout the United States. Any one who has followed the progress of textile design during the years which have passed since the opening of the war must feel greatly encouraged as to the ability of America to do worth-while work of this kind. Very recently some extremely creditable things in the way of costume design have also been done, and it would seem that out of the present chaos and struggle there may come progress for America along a line in which this country had not before developed.

It is interesting to note how the Japanese have come forward in the present crisis. There is scarce a shop upon Fifth Avenue but now displays wares from this country. With an enterprise and a quick appreciation of the exigencies of the case, the Japanese have come forward with any number of things which we have heretofore gotten from the European countries. The Japanese are the most marvelous imitators and can reproduce with astonishing accuracy much of the exquisite workmanship of France and the neighboring nations. They have also done wonders in the matter of toys. As every one knows, before the war all the fascinating things which Kriss Kringle brought in his pack came from Germany, and it seemed for a while as though Christmas morning must prove a time of sad disillusionment instead of a long-anticipated delight. The little yellow man of the Far East, however, stepped into the breach, and the things which Santa Claus brought last season from across the Pacific proved quite as acceptable as the offerings of previous years which made their way down American chimneys by way of the Atlantic route. The field of toys is one in which it is to be hoped that America will soon find a place. There surely must be men and women here with the particular kink in their brains which will enable them to construct things representing just the combination of humour and ingenuity which goes to make a really successful plaything. The psychology of childhood is at once a subtle and a simple thing, and it is curious that a country such as Germany should have fathomed it. This is, however, a fact, and it is now the part of America to achieve a like mastery of the gentle science of toy making, not only in the way of imitation, but of invention.





Style 5648—*Isn't this a perfect love of a dress?—and so simple, too! It's of Navy French Serge with all-around rows of black silk braid trimming waist, cuffs and skirt. The broad pleated tan Georgette collar is fascinatingly bordered with Navy. The decorative buttons serve a practical purpose. In Navy only. Sizes: 14, 16, 18.* $23.75

Style 5669—*Those Golden Rule school days—let this dashing frock of Navy French Serge add to their enjoyment! The smart collar is of fine white pique; the tie, black Moire silk. A patent leather belt completes the blithesome effect. In Navy only. Sizes: 14, 16, 18.* $23.75

Style 5644—*Not the least charming thing about this Taffeta-collared French Serge Frock is a single row of self-buttons looping the waist from shoulder to hand-stenciled belt, which seems to lend just the needed pleasing eyeful. In Navy only. Sizes: 16 to 40.* $28.75

Simon DRESSES Quality

THE delicious, irrepressible naïvete of youth! The substantial charm and poise of maturity! You find them happily balanced in SIMON QUALITY DRESSES. Adhering with absolute fidelity to the newest style tendencies, their tailoring always above reproach—(yet ever moderately priced) the lure of these fascinating dresses is *simply irresistible!*

If your dealer cannot supply you, please send us Money Order for amount, mention dealer's name, style number and size, and we will see that you are properly supplied. *Write today for the beautifully illustrated* SIMON QUALITY *Fall catalogue.*

Simon Costume & Dress Co. "DRESSMAKERS TO THE AMERICAN WOMAN" *46 East 32d Street · New York*



The Boulevard—

featuring the tailored mode for Fall

LONDON PARIS

RAWAK

48 West 38th Street
NEW YORK

Our untrimmed shapes are America's most exclusive
Ask to see them at your dealer's

DRESSING ON A WAR INCOME

(*Continued from page 51*)

appropriate when worn with an elaborate afternoon dress, or with a blouse of Georgette crêpe or other transparent material. Price, $7.75.

Another type of corset cover, excellent for the woman who is a little too stout for satin shoulder bands and lace trimmed camisoles, is shown in the middle at the top of page 51. It is cut on the same lines in the back as those shown in the front and may be had in cotton or silk material, edged with fine lace or embroidery. It takes the place, to a certain extent, of the brassière and fastens snugly at one side of the waist. Price, $2.25 in batiste; $3.75 in crêpe de Chine.

The brassière in the middle of page 51 is very new in line, as well as in material. It is developed in paraknit cloth, which is an open work, knitted, elastic material. This brassière fastens in the back and has a tendency to hold the bust in place without pushing it up or down or to the front. It is finished with plain satin or brocaded material designated as the diaphragm strip. This strip is so placed as to give support to the diaphragm which other brassières seldom properly care for. There are shoulder straps of the material. This, too, is a wonderful innovation, as a brassière usually has wide and ugly shoulder straps that appear outside of the regulation camisole or corset cover.

A cleverly constructed corset is shown in a light weight material made without the lacings at the back or front. It is shaped according to the fashions of the day; each piece is put together under a strip of satin material, and in the front, where the fastening occurs, pink satin is used. The steels are so placed that the proper support is given without causing the slightest discomfort. Steels are also used across the back, and a band of elastic marks the waist. These corsets, sketched at the top of page 51, are shown in white and in flesh, trimmed with materials such as cotton, brocade, or plain satin, and in the women's sizes they are priced from $4 to $10. The model shown at the right is very popular with athletic women or women who are very active. The misses' corset is somewhat different from the women's. It is made of narrow bands of elastic material with no lacings anywhere. It is lightly boned and a straight piece of the brocade is used in front where the fastenings occur. The price is $3.50 in cotton; in brocade, $5, and in satin, $7.50.

The negligée at the lower left is excellent in style as well as in value and is made of flesh crêpe de Chine of a very heavy quality, trimmed with narrow fluted ruffles of white net and run with cross bands of Valenciennes insertion. Pink satin ribbons outline a princess line back and front and tie at the bottom of the V at the front. It may be had in a number of pastel colours, hand-made. Price, $22.50.

One of the loveliest robes d'intérieur seen this season is in dark red duvetyn lined with a soft orchid pink crêpe de Chine, perfectly plain and softly draped. It fastens at the shoulder where a large hand-tailored buttonhole and a large Chinese tassel of red silk are used. The tassel and fastening are repeated at one side, and the robe is bound with heavy crêpe de Chine to match in colour. Three-quarter length sleeves are used and the lining shows at all the openings. A pattern of this robe will be cut in size 36 for $3; in other sizes, with a pinned as well as a flat pattern, for $4.

SOCIETY AT THE GYMKHANA

(*Continued from page 45*)

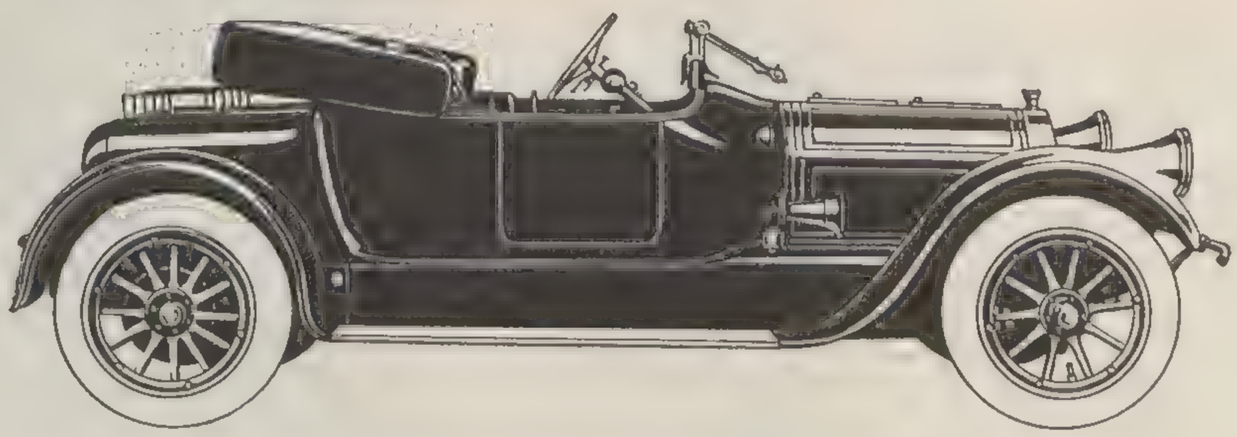
amusing.

Quite as interesting were the airplane flights. A big Italian Caproni biplane made a number of flights from the Mineola field carrying passengers from the gymkhana. A small Spad scout plane awed and delighted the spectators by its gyrations, hiding behind clouds that seemed practically transparent, and then darting out to perform amazing feats.

The spectators were many in number and included a large number of well-known people. Miss Joan Whitney, with several military cavaliers in attendance, looked exceedingly smart in a white sports suit with a black velvet sports coat and tam-o'-shanter to match. A number of these velvet sports coats were worn, confirming the prediction that women will take to velvet for warmth as a substitute for wool. Sports coats of delicately toned faille were worn by a number of smart women, and these were very good looking. Usually they were sleeved, and one of the smartest of them, which was made of a rather warm shade of yellow faille, resembled in the front a rather closely cut unbelted Norfolk jacket. It was perfectly straight under the arms, and from under the box plaits on each side of the front there emerged ends which were knotted and allowed to hang for a foot or more over the white sports skirt. Knitted ribbon sweaters were considerably in evidence, and the best looking of them were either black or dark blue.

One of the smartest sports costumes of the afternoon was worn by Mrs. A. Perry Osborne, who sold programmes. Over a white skirt and blouse she wore a sweater of black artificial silk with horizontal white stripes. Her narrow-brimmed sailor hat was made of a very fine black and white checked silk taffeta with a band of the narrowest black grosgrain ribbon tied about it, and she wore white flat-heeled pumps, rimmed at the top, and heeled and tipped with black. Pumps and oxfords in which strongly contrasting combinations of leather are employed were much in evidence. For the first time this type of shoe is to be taken up by well-dressed people.

Numberless capes were worn, usually in soft velours or gabardine. Mrs. George Baker, junior, who was one of the most smartly costumed women present, wore a cape of soft taupe tan velours with a most unusual collar having a little bit of deep self-coloured fringe at the back. Her broad flat hat of a harmonizing tone drooped at the sides and was just a trifle peaked at the front. From below the cape there peeped out the scalloped edge of her frock of cream coloured handkerchief linen. Her small daughter, Florence, was a delight in a short-waisted frock of white batiste, embroidered with a bit of colour about the top, and her hat of old-blue handkerchief linen was circular and drooped about the face.



Both the two-passenger and the three-passenger Runabouts are 6-cylinder, 48 horse-power and 142 inches wheel-base, but the two-passenger is ten inches narrower than the three. Each is equipped with Victoria folding top.

Pierce-Arrow

The best car to buy is the one in which the initial quality is prolonged over so many years of service that the initial cost seems to grow less and less with each succeeding year—that is, the Pierce-Arrow.

THE PIERCE-ARROW MOTOR CAR CO.

BUFFALO, N. Y.

Sonora
Chippendale Art Model

IN the Period Designs Sonora has reproduced the masterpieces of the greatest makers of furniture.

However, it must never be forgotten that in the Sonora, the cabinet of extraordinary merit is only one part of a phonograph of wonderful perfection.

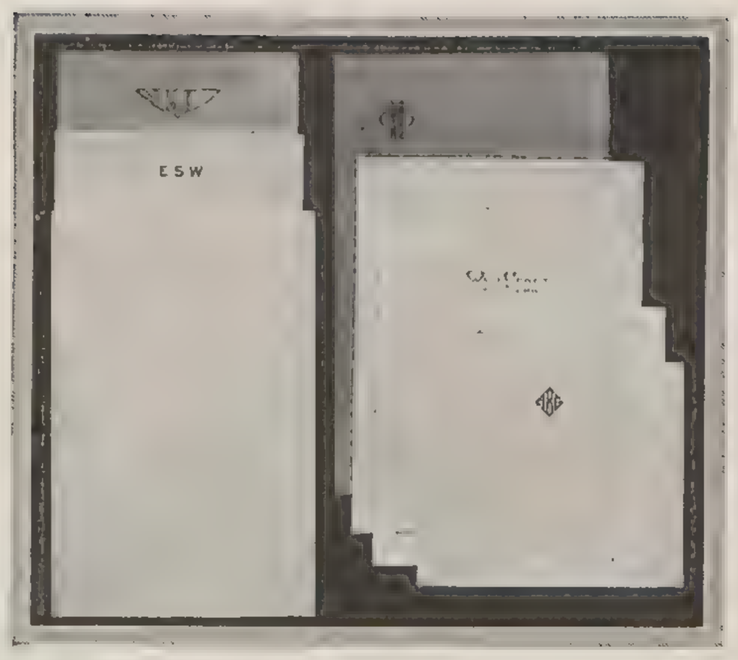
The Sonora plays all disc records without extra attachments and is famous for its tone of incomparable beauty. Examine these magnificent models

Gothic	*Jacobean*
Chinese	*William & Mary*
Chippendale	*Adam*
Louis XV	*Colonial*
Louis XVI	*Duncan Phyfe*

"The Highest Class Talking Machine in the World."

Sonora Phonograph
Sales Company, Inc.
GEORGE E. BRIGHTSON, *Pres.*
Fifth Ave. at 53rd St. New York





Some types of note-paper in good taste for the soldier and his wife

STATIONERY *for the* SOLDIER *and* HIS WIFE

JUST as the good soldier can pitch his tent anywhere and create order out of chaos, so the army woman rapidly establishes an atmosphere of home, wherever fate may take her. Punctiliousness in all matters pertaining to social affairs is a mark of the men and women prominent in Army circles, and as the sending and answering of invitations is an important duty that must be attended to with great promptness and an observance of all the rules of etiquette, the wife of the Army officer soon becomes as considerate as her husband in these details that add so much to the smooth running of the wheels of daily life. The writing-table is one of the first things to be established on arriving in new quarters, for there are almost always gracious little notes of acknowledgment to be dispatched before setting up what might seem to the uninitiated to be much more important household gods.

A PORTABLE WRITING EQUIPMENT

As the smart woman always travels well supplied with her own stationery and with her portable writing equipment, she is quickly at home anywhere and able to send out her own little scented missives from the most remote of barracks. The woman of conservative taste never takes the risk of depending upon stationery picked up by the wayside, for this often runs to markings that are not at all good form.

For instance, there is nothing more beautiful and stirring than the flag, whether of one's own country or of that of an ally, but the proper place for the flag is not at the head of a gentlewoman's note-paper. As for the emblem of the service star which indicates that those closely related to her are fighting in the cause of what is most worth while in life, a well-bred woman would refrain from plastering her stationery with such insignia, for the world does not need to be told that the men of her family belong to a race whose motto is "Noblesse Oblige."

THE QUESTION OF STATIONERY

The rules for stationery each year change but little; the quality of notepaper should be above reproach, and of a neutral tint if other colour than white or cream is used. Pale grey is perhaps the most popular tone this year, with the coat of arms, monogram, or address in

(*Continued on page 84*)



A portfolio in mauve leather lined with moire to match has a blotter, calendar, and pockets for note-paper; and the leather box to match carries a card index for addresses without which one can not care for a large correspondence. The inkstand with warlike shells in white metal, insures plenty of ink, while the yellow quill makes a pleasing combination of colours. The crystal and brass seal is used with the mauve sealing-wax. A service frame and a mother-of-pearl letter opener in the form of a fish complete a travelling writing-table that can be set up anywhere; stationery and accessories from Mark Cross



Cut Out the Non-Essentials in Your Next Shoe Purchase

THE country is calling for thrift. The Government is putting a ban on the wasteful and frivolous in business. It might be well to consider an important item of expenditure such as shoes.

What constitutes extravagance? What are the non-essentials in the shoe business?

Here are some of them:

Needless variety in styles and lasts.

Freaks and novelties to tempt the unwise purchaser.

Costly production by ordinary manufacturing methods, instead of modern, efficient standardization.

Too big a selling overhead —pretentious location, exclusive store "atmosphere."

Too much dead stock. Not a quick enough turnover in the average shoe store.

Style is a big factor in building the Regal Shoe business: a very important thing. But a thing you do not have to pay for. A shoe concern either has the sense of style, or it hasn't. If it has, it is like good temper and natural courtesy—a wonderful help but it needn't cost anything.

Now it is quite clear that one can pay too little as well as too much to secure real economy.

What the American people seek today in their shoe purchases is a safe and sensible middle course.

The important thing is to buy shoes of standard value and known merit and to know the institution back of the shoes.

The Regal Organization has a way of speaking plainly about these things. It says to you frankly that as things are today you cannot get a woman's shoe you ought to have for less than $6.75 and you need not pay more than $14.

Somewhere between these prices, unless there is waste, is all the shoe style and service and value that any American man or woman needs to have.

If you pay less you miss some vital element of service.

If you give more you are paying for something that is not built into the shoe.

Be fair to yourself and cut out the non-essentials.

Illustrated here is one of the new war-time models. A forerunner of Fall. Simple, smart and unusual in its ability to stay good looking. Made of the best Havana Brown Kidskin. Priced in harmony with the improved Regal methods of making..... **11.75**

REGAL SHOES

REGAL SHOE COMPANY
268 SUMMER·STREET, BOSTON



All Need

Puffed Grains

To Complete Them

A dish of berries is twice better with thin, crisp, flavory Puffed Grains scattered in it.

In a bowl of milk there is nothing so good as these flimsy, toasted bubbles of grain.

They are like airy nut-meats on a dish of ice cream. No other garnish is half so enticing.

In soups they are ready-toasted morsels with texture as light as a snowflake.

Puffed Grains are the star foods among all breakfast dainties. But nearly every meal has a place for them.

And between meals, every child loves to eat them dry or doused with melted butter.



Puffed Rice — Corn Puffs — Puffed Wheat

All Bubble Grains

Each 15c—Except in Far West

Maximum Grain Foods

Puffed Grains are scientific grain foods, prepared by Prof. Anderson's process. Every food cell is exploded, so every atom feeds. By these explosions the grains are puffed to bubbles, eight times normal size.

By no other process are grain foods so fitted to digest. Every ounce is an ounce of clear nutrition. And their ease of digestion makes them all-hour foods.

Let children eat them in any way, at any time they will.

The Quaker Oats Company

Chicago

(1948)



A convenient telephone pad of rose leather may be hung wherever one's tent is pitched. The large and businesslike eraser is covered with rose leather to match the pad

STATIONERY *for the* SOLDIER

(*Continued from page 82*)

one colour. The outside of the envelope should not be marked, except perhaps for country house stationery, where in view of a rather erratic rural postal service, this method insures the return of a letter should it go astray. A few very smart women who have gone in for farming affect a large businesslike sheet with the name and address of the farm in the middle and the breed of cattle in one corner, balanced by some choice species of pig in the other. Otherwise, country house paper has changed very slightly, and the address is marked distinctly in small block letters. For the short note, instead of the correspondence card which has never been very popular, there is the small double sheet that fits without folding into the square envelope. This is only to be used for informal and rather personal notes.

THE ARMY WOMAN'S LETTER-HEAD

The Army woman has her paper marked with the name of the fort where her husband is stationed—Fort Wadsworth, New York Harbour, or Governor's Island, for example. In one corner may be placed her coat of arms or monogram. An officer never has his paper marked with more than this, except perhaps, "Officers' Club," followed by the name of the fort where he is stationed at the time.

LETTER-PAPER FOR THE AVIATOR

The aviator is new in his field, and so he has established the custom of having the shield or insignia on his uniform copied for marking his paper, but his wife must only use the name of the flying field where they are stationed. The soldier, to save space, welcomes the paper and envelope in one, usually unmarked. Civilians still use on their personal paper the two or three block letters. The fact is that although originality may be shown in designing monograms (avoiding, of course, anything that is bizarre), the best device is, when in doubt choose the conservative style, which invariably proves to be the best for every purpose.

ANSWERS TO CORRESPONDENTS

(*Continued from page 57*)

tive. It could be used for the bed covering, as well, if lined with a plain white sateen and made with very wide ruffling; an allover flowered chintz for the bed would also combine well with this plan. Rag rugs on the floor, in the tones which predominate in the wall-paper, would be appropriate. The oval rugs are particularly quaint. If the ivory colour furniture needs a little brightening up, it would be attractive to paint a tiny nosegay of old-fashioned flowers in appropriate places.

Mrs. F. M.—The arrangement of the console table in a hallway which is very long is extremely uninteresting. What can be done to make it more attractive? The table is three and one-half feet long, and there is much space at either side.

Ans.—There are several very delightful ways of arranging the console table to advantage in a hallway. One particularly attractive method is to hang an appropriate mirror over it, with wall brackets at each side on which may be placed decorative birds in china. At each side of the console table, tall stands may be used effectively; pots of trailing ivy placed on the stands are very charming. This makes the first impression upon entering the house one of freshness and cheeriness. If the space is not entirely filled by the console table and stands, a pair of chairs might be added, as well. When a mirror is not pleasing, a decorative architectural painting or flower painting is often equally effective.

Mr. F. W. C.—A simple bungalow in the country is practically completed, except for a few necessary lamps and shades. What style of inexpensive lamp shades would be suitable for a house of this character? So frequently an otherwise pleasing interior is entirely spoiled by ugly accessories that one hesitates to invest in the usual cheap variety on sale.

Ans.—An idea for inexpensive lamp shades for a country house is to make them of heavy écru colour scrim, shirred. This, lined with a thin china silk and edged with a block fringe in blue and green or in any colour combination to match the room, is most effective. With these, papier-mâché lamp bases in the appropriate colour may be used. The lamp and shade complete cost eighteen dollars. Of course, there are painted paper parchment shades, also, which come in attractive designs, and even the plain coloured ones edged with bands of contrasting shade are both charming and economical. These come from eight dollars up, in the ordinary twelve to fourteen inch shade. A flame colour shade edged with a line of silver is most effective, and a delicate écru colour with bands of blue and mauve and a wreath of natural tone morning-glories is cool and delightfully fresh in effect.



SEDAN

Designed and built for Mrs. Abram Sharpless Valentine of Chestnut Hill

Custom Department, THE LOCOMOBILE COMPANY OF AMERICA, *Makers of Fine Motor Cars*



For warm weather Freshness use——

Eversweet

TRADE MARK REG. U.S. PAT. OFF.

The Dainty Deodorant

Harmless: Cannot injure skin or clothing

Large Jar 50c
Small Jar 25c

At all first class stores, or you can order direct from us if you enclose price and send your dealer's name.

A free sample on receipt of a 2c stamp.

A dainty disappearing cream for neutralizing body odors. Does not clog the pores. Odorless and void of grease.

No need to suffer the unpleasantness of body odors. Apply EVERSWEET to any part of the body after the bath or before dressing.

Thousands of women have found *Eversweet, ideal for Cleanliness, and Comfort. It is delightful to Use.* Try it.

EVERSWEET CO., 68 Cliff Street, New York

BERGDORF GOODMAN
616 FIFTH AVENUE
between 49th and 50th Sts.
NEW YORK

Importers *Creators*

Fall Models in preparation



10% DISCOUNT SALE

Mrs. Adair's

Ganesh Preparations

From August First until September Fifteenth

AT a time when Toilet Preparations are soaring in price, this discount will be especially appreciated. It was made possible by Mrs. Adair's foresighted purchases of large quantities of supplies while prices were still reasonable and importations from the Orient uninterrupted. Mrs. Adair's Lecture Book, describing all the Ganesh Preparations and how they should be used, will be sent on request.

In ordering, make out your check or money order for 10% less than the regular prices quoted below

GANESH EASTERN MUSCLE OIL — Effaces wrinkles; builds up sagging tissues; makes flesh firm and healthy. $1, $2.50, $5.

GANESH DIABLE TONIC — Tones and whitens the skin; contracts enlarging pores; reduces puffiness. 75c, $2 and $5.

GANESH CLEANSING CREAM—Effective, soothing, exquisitely pure. 75c, $1.50, $3.

GANESH LILY LOTION—An incomparable liquid powder. Prevents and relieves tan and sunburn. Pink, cream, white. $1.50, $2.50.

GANESH NEIGE CREAM—Greaseless; protects skin from sun and wind; makes powder adhere. Pink, cream, white. $1.50.

GANESH FRECKLE CREAM—For freckles, tan and discolorations. $1.

GANESH SKIN FOOD—Firms muscles and fills out hollows. 75c, $1.50 and $3.

GANESH HAND CREAM—Keeps the hands smooth, white and youthful. $1.

GANESH JUNO—A cream for rounding out and firming neck and bust. $1.25, $2.25.

GANESH CHIN STRAP — Corrects double chin. $5 and $6.50.

GANESH FOREHEAD STRAP — Banishes forehead lines. $4 and $5.

GANESH EYELASH & EYEBROW TONIC OINTMENT — Grows luxuriant, velvety lashes. Deepens color. $1.

GANESH BROWN SPOT LOTION — Removes brown spots and "moth patches." $1.

GANESH ANTI-PUFF LOTION—For bad puffs under the eyes. $1.25.

GANESH ENAMELINE — To whiten the neck and arms for evening. $1.50.

GANESH BAROCARPINE HAIR OINTMENT—Prevents grayness and nourishes the roots of the hair. $2.

GANESH PILOCARPINE HAIR OINTMENT—Good for dry hair; makes it bright and glossy. $1.50.

GANESH RETARDINE—Reduces flesh; to be rubbed in externally. Never known to fail. $1.75.

GANESH BANDELETTES—Will do wonders for tired, lined eyes. Box of 12, $2.50.

GANESH BEAUTY SACHETS—For removing "blackheads." Box of 20, $2.50.

ELEANOR ADAIR

557 Fifth Avenue — **New York City**

92 New Bond Street, London, West — *5 Rue Cambon, Paris*

REGISTERED Ganesh TRADE MARK



Wm. A. French & Co.

MINNEAPOLIS, MINN.

INTERIOR DECORATORS

AND MAKERS OF

FINE FURNITURE

SIMPLE LINES—BUT SIMPLY PARIS

(*Continued from page 43*)

The gardens and hedges are as perfectly kept as if there were no war, and are a joy to the eyes. Madame de Madrazo, the wife of the great Spanish painter, always receives on Sundays; tea is served in the garden, and all the women are exquisite in their light transparent dresses. In spite of the events of the moment, they show an elegance which is none the less perfect because it is discreet. Foulards with embroidered dots are much worn, and one sees a great many piqué skirts and woollen waistcoats in light colours—men's waistcoats, not women's; the secret of their chic lies in that. White hats and shoes are worn with white skirts. While there is nothing especially new in the dresses themselves, there is a great deal of novelty in the details of the toilettes.

DETAILS OF THE TOILETTE

Parasols have big rustic handles, instead of shell or enamel. They are of plain silk, and the most fashionable thing of all is to have them like men's sunumbrellas, of beige linen lined with green. For women these are made of silk, with a hooked handle which hangs on one's arm; this umbrella has an astonishing amount of style.

We are very glad to leave town, but since we have no more autos, we have been forced to make changes in our dress to suit the necessarily increased formality of travelling by train, so we set out for the country in tailored clothes. The tailored suit of pongee or striped woollen material, with its short jacket and its belt of the same material, is always worn with a blouse or waistcoat of piqué or white linen with a shawl collar. Sometimes only the skirt is striped, and the jacket is plain. With grey or beige hats, stockings and shoes and gloves to match are always worn.

As soon as one arrives in the country one puts on a pretty tea-gown for dinner, of black or white chiffon. There is always a silk or wool cape to go with this to wear on the terrace after dinner or for a walk by moonlight among the box hedges and borders, laid out in the eighteenth century style. Isn't it a delight to express our confidence in the future to five or six friends gathered together, to keep up our traditions of elegance just as if the pessimists weren't prophesying that to-morrow we shouldn't have money enough to buy any pretty dresses? The truth is that we shall always have pretty clothes because women are too fond of all the things that make them more beautiful and attractive not to find some way of getting them. They may give up travelling and entertaining, but you may be sure that they will never give up Paris frocks. Meantime, in spite of the war, women take charming creations on their week-end trips. A charming *saut-de-lit* is one of the necessities, for one often breakfasts with the friend who has the next room. The colours of this garment should harmonize with the room, and there are materials which seem to be especially made with that idea in mind and come in all the beautiful tones of old lacquer. A *saut-de-lit* of this kind is not trimmed with lace—that is too banal and old-fashioned—but with gold passementerie or gold lace, and embroidered in gold thread. From their material and cut alone these negligées have a classic charm.

WAISTCOATS OF MANY COLOURS

For luncheon, when the train from Paris brings the guests, the women wear their pretty coloured waistcoats of wool or silk tricot, or satin or velvet; they are of all shapes and sizes, and belong to every period. The one essential thing is that the colours should be bright, and a table surrounded by women in these gay waistcoats is as gay as the flowers of the centrepiece. Hats are all white, preferably, to match the shoes and skirts.

Among the most marvellous of wartime country places must be mentioned the one belonging to Miss Morgan, Miss de Wolfe, and Miss Marbury, at Versailles. We have sketched a simple filmy white dinner dress worn by Miss de Wolfe, and designed by Chéruit. This is perfect of its kind for a summer dress, with or without a train. I am wondering how Miss de Wolfe, who strikes such a personal note in her elegance of attire, will manage the bright red bit of ribbon which she has received as the insignia of the Legion of Honour. She has just been made "Chevalier," and we are wondering how that scrap of colour will be combined with the dress harmonies for which she is famous. We shall see, and perhaps we shall have a surprise.

AN AMERICAN CAMP

Two thousand of her compatriots are encamped in the village of Saint-Aignant near the château which formerly belonged to the Mérode family and is now the property of the house of de la Roche Aymon. An American policeman guards the tower of the old château which no one is allowed to enter, and the sight of this strange guardian with his club has a fascination not unmixed with fear for the simple peasants who wonder at him almost as much as they do at the enormous quantities of boiled water consumed by the Allied soldiers. In the woods near the château enormous leather bottles are hung from trees, and men are specially detailed to attend to the important duty of keeping these bottles filled with boiled water. It reminds us of the amazement with which the European, just landed in America, observed the quantity of ice-water served in all the restaurants, hotels, and tea-rooms. Apparently no American can begin the day without a glass of ice-water. "Without ice," I kept saying all day, wherever I went. For, rightly or wrongly, we have the fixed idea, in France, that so much ice-water must be bad for us. I am very much afraid that at Saint-Aignant, even if they have plenty of water, the American troops will have no chance of getting ice, but, like brave fellows, they will fight on without it.

J. R. F.





Vanity Fair
Undersilks

It's four inches longer than the ordinary undervest, its hemstitched shoulder straps simply can't slip down, and it is made of Vanity Fair glove silk! What more can you ask?

In pink or white, with tailored hem top, it is one of the Vanity Fair specialties. Others are the Union Suit that stays closed, the Knicker with the double back, the Pettibocker which speaks for itself and the Step-In envelope.

The better shops all carry Vanity Fair—if you have difficulty in procuring just what you wish, write us.

THE SCHUYLKILL SILK MILLS
Makers of Vanity Fair Undersilks and Silk Gloves
Reading, Pa., U. S. A.

PECK & PECK FINE HOSE

SILK STOCKINGS

Styles not to be found elsewhere, nor equalled in variety.

Men's and women's pure silk hose in cordovan, black, white and colors, from $1.75; also with clocks, from $2.50. Women's black silk bathing stockings, our standard quality, $3.75. Salt water will not affect them.

Children's silk socks, in white and colors, from $1.50.

Mail orders sent on approval.
Catalogue on request.

Peck & Peck

STOCKING SHOPS
586 Fifth Avenue at 48th Street
501 Fifth Avenue at 42nd Street
NEW YORK
Also at CHICAGO, PALM BEACH and NEWPORT





Dean's
LIBERTY
BOX

For Soldiers and Sailors in Training in the United States

The men of America "Somewhere in France" and the millions now in training will win the war for us. If you have a husband, a son or a brother in a U. S. Training Camp, give him all possible cheer and pleasure while he is still here.

Send Him One To-day

DEAN'S LIBERTY BOX was created as a delicious treat for soldiers. It contains an assortment of Dean's Victory Cakes, including their famous fruit cake, candies, lemon drops, chocolate tablets for making hot chocolate and other "goodies"—packed in attractive boxes—four sizes, $3.50, $5.00, $7.50 and $10.00.

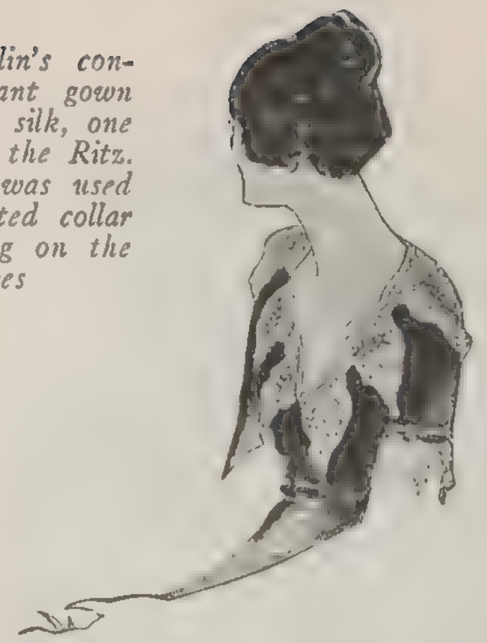
United States Food Administration License Number B-17855

628 FIFTH AVENUE
NEW YORK
Established in 1839





Mrs. Arthur Iselin's conservative restaurant gown was of dull blue silk, one daylit evening at the Ritz. Yellow old lâce was used for the flat pointed collar and the trimming on the short sleeves



FASHIONS IN NEW YORK

(*Continued from page 35*)

tom it is almost misleading to speak of it as a bell. None the less, it does bell out, and while it is difficult to conceive it without actually having seen the garment, the line is very graceful. Sometimes it is developed beneath a series of scant scalloped ruffles of serge which encircle the figure from hip to ankle, for these new skirts of bell type are all of them very long. At other times the bell finds its most pronounced expression in a shaped panel at the very front of the skirt, or is subtly suggested in the draping of the garment. The idea is capable of many different interpretations, but in all its forms it is interesting; and in many of the garments it is a particularly happy type of dress for the woman who is not so fortunate as to be slender.

Some very interesting new blouses which are adaptations of recent French models have little aprons at the front. This serves to connect the upper and lower parts of the figure and does not give the unpleasant cut-off appearance which is so often associated with the separate blouse and skirt. Some of the most interesting models of this type are developed in a new material called "arlette," which is a silk fabric of jersey weave, almost as sheer as a Georgette crêpe but less transparent.

A number of beaver hats are to be worn, we are told, and with them veils in warm shades of tan and brown and green, which offer a pleasant contrast to the navy blue veils which have been so much in evidence this summer. In a soft, pink, biscuit tone which is quite unlike the shades which have heretofore been seen in veiling, these new meshes are vastly becoming, giving a charmingly soft and delicate appearance to the skin.

DINING BY DAYLIGHT

Owing to the setting ahead of the clock, the dinner hour now finds the sun streaming down from a brilliant heaven, and strange it is to see women in decolleté gowns with uncovered arms dining in the full glare of the sun's rays, as is not infrequently the case at the smart roof gardens. Just as many people as ever are patronizing the Ritz roof this season, and every night finds all of the tables taken. One notes that a number of the more carefully gowned women have altered their costumes to a greater appropriateness for daylight wear, and scarfs are much in evidence. A smart woman who dined the other night on the Ritz roof wore an effective costume which was of what appeared to be black charmeuse made up on the wrong side. The hat was of the same material with a band of straggling black feathers laid flatly on the brim, and a little knot of the same sort of feathers on the back. Its wearer had on a large string of pearls and close pearl earrings. Over her shoulder she had thrown a long, dull, charmeuse scarf.

Mrs. Arthur Iselin, who was dining there that evening, wore a conservative type of frock which was also an excellent choice. It was of some old-fashioned silk suggesting faille, in a dull blue shade, and about the neck there was a flat pointed collar of yellow old lace.

THE EVENING FROCK AT HOME

When entertainments are given in private homes, however, the strictly formal dress of the midwinter still prevails. At the concert given at the home of Mrs. Benjamin Guinness for the benefit of the one-time pupils of the National Conservatory in Paris and for the Millicent Sutherland Ambulance, this fact was evidenced. Mrs. Philip Lydig sponsored her usual very decolleté type of gown, and her coiffure had been supplemented with a tortoise-shell comb which was distinctly effective for her Latin type. The smoke grey wrap which was thrown over the back of her chair was banded at the top with black fur. Mrs. James Lowell Putnam wore an unusual scarf of black and gold brocade, banded with fur.

Very lovely was the combination of the unspotted ermine of her wrap with the silvery hair of the Baroness de Meyer, which was banded with black jet to harmonize with the black jet of the gown which she wore beneath it.

Several important weddings have occurred during the fortnight. In her home at Holmwood on Laurel Lake, Mrs. Alfred Gwynne Vanderbilt was married to Mr. Raymond T. Baker, Director of the United States Mint. Showers which fell most of the day caused a change in the original plans for the wedding, which had first been arranged to take place on the lawn, but which was finally held in the large reception room of the house. Quantities of pink and white peonies and syringas, grown on Mrs. Vanderbilt's own estate, made an appropriate and charming decoration. Mrs. Vanderbilt was gowned in flesh coloured chiffon, made very simply. The gown was cut square at the neck, and with it she wore pearls and a large flat hat of delicate pink straw, faced with Georgette crêpe of the same shade, and trimmed with deeper pink roses. Her bouquet of mauve orchids was tied with satin ribbon of a contrasting shade. Mrs. Reginald C. Vanderbilt, who was her only attendant, wore a gown of white chiffon with a low bodice and flaring sleeves.

Despite the fact that the season had advanced almost to summer, the wedding of Miss Helen Gertrude Alexander, daughter of Mr. Martyn Alexander, to Lieutenant Philip Kip Rhinelander, U. S. R., attached to the 107th Infantry, took place at St. Thomas's Church. Lieutenant Rhinelander had received emergency orders and the wedding had to be hastened, so relatives and friends were summoned by telephone. Notwithstanding this, the bride wore a formal wedding-gown of white satin, veiled with rose-point lace. Her three attendants were Miss Adelaide Kip Rhinelander (the sister of the bridegroom) and the Misses Geraldine Fitzgerald Adee and Marion Carey Dinsmore.

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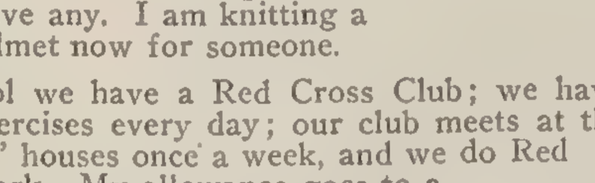
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PRETENCE IN DECORATION

(Continued from page 55)

owners. A few houses declare themselves frankly; the others dissemble, they imitate, they employ the eternal camouflage,—charming, certainly, but not suitable. I'd rather see a certain well-known millionaire's house (for with all its enormities of style, it is frankly a millionaire's house) than a house of the Knickerbocker Club type, which is a proper expression of a well-bathed gentleman, and nothing more."

"Well, I prefer the well-bathed gentleman," said the decorator, "until you architects can produce something as subtly gorgeous as a Byzantine palace in Venice for your millionaires, or something as audacious as those black and white houses in Berkeley Square for your clubmen."

"We can produce the houses when men have the courage of their positions," said the architect, "but our plutocrats want to pose as feeble purists. I am trying to build a house for a man who has the strength and vividness of a doge of Venice or of King Solomon, but he insists on sitting in a putty-coloured office with neutral walls and neutral carpet and pale etchings all around him. There is nothing neutral about the man, but he can work and think in this barren place, which gives the lie to his character. It is as affected as a lisp in an old woman."

THE LINE OF LEAST RESISTANCE

"Not at all," said the decorator. "He sits in this emaciated room exactly as his father sat in a golden oak office, and his grandfather in an atmosphere of green baize and tortured walnut. The business man, per se, has no affectations because he has no ideas of art. He accepts the things offered him, but feels a bit self-conscious if he departs from the roller-top desk of his youth. The moment he begins to find joy in things, as things, he runs away from putty-coloured hangings and etchings. They are probably an expression of his old-maid cousin, who has had a year of decorating and has her own ideas as to how a great man should surround himself."

"It is the fashion to decry any vivid expression in architecture or decoration as overdone," said the architect. "The Deering house at Miami, for instance, is a proper expression of the man who owns it, a princely domain for a bachelor of extravagant wealth."

"Magnificence apparently comes more easily to women," said the decorator. "There is one woman in New York now who has spent twenty years collecting the things, tangible and intangible, that go to make up the most faultless house in New York. So careful of detail is she that her whole house, which is outwardly a replica of a Florentine villa, is lighted by candles. She employs a man, year in and year out, to paint candles. This lady has carried her standards of excellence to a minute degree. It is not sufficient for her that a bibelot should be of the time of Marie Antoinette, it must have belonged to Marie Antoinette!

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THE PLEASANT PRETENCE OF MODESTY

"I know another lady of untold millions (happy phrase) who is like your putty-coloured plutocrat. She pretends to be modest, but it is a very pleasant pretence. She wears priceless pearls and has all her furniture slip-covered in chintz and cretonne. It amuses her, and goodness knows it is preferable to the padded silk and gilt of some of her neighbours. I admit I like to see luxury well done. I should like to hang a dressing-table with crumbling lace, and then pull up a painted chair of one of my precious ironed-out periods, as you call them, and powder my nose from a pink pasteboard box. I'd like to live in a magic age, like this one, with all the treasures of the world to draw on, but with no dates, no price-marks to bother me. Then I could mix a gala pie!"

"You'd probably walk past all the lovely marble in the world and cover your walls with marbleized paper," said the architect bitterly. "How you decorators can descend to any such trickery as marbleizing is beyond me. Such imitation is possible only in the feeble ages which ran to other periods for their art. The Adam, the Directoire, the Pompeian periods are all stolen, and therefore weakened expressions. The Adam period was a bloodless colourless one of too much plaster. The Directoire was the beginning of the Empire, the most odiously pretentious of them all, and the Pompeians simply took the Greeks' ideas and added five cents worth of paint to them."

PRETENCE AND ARTIFICE

"I don't agree with you at all," said the decorator. "The Adam period is certainly now characterized as a prim and attenuated one, though the Adam brothers did have some elaborate adventures in refinement in their day. But the Directoire is refinement plus colour, the lily gilded. I imagine an Adams lady as a spinster with thin hands and a white lace fichu, but the Directoire lady, despite her artifice of being Greek, probably painted her cheeks charmingly. And while the Pompeians certainly went to Greece and Etruria for their inspirations, they brought colour and extravagance to their borrowings.

"I don't like pretence, but I do like artifice. I don't like a marbleized column that pretends to be a marble one, but I adore a painted column that is frankly paint and nothing more. It is not a new fashion to imitate marble. The Spaniards and Italians did it all the time. It is not merely characteristic of the Empire period, with which we nowadays associate it. Amos Lawrence has a little summer shop at Magnolia with an entrance hall covered in an old marbleized paper, delicate pilasters and marbleized panels, that gives me more joy than any real marble I've seen in a long time. Marbleized paper is not pretentious, it is simply a medium which has a playful quality. I dare say the first man who lined his books with marbleized paper was considered quite mad, and yet now we accept this bit of marbleizing as a part of bookbinding. It rather pleases me to do a little washroom with these pretended marble blocks of paper, laid on like bricks, and so bring this fanciful paper back to its first use.

THE EXPEDIENT OF MARBLEIZING

"A New York architect who took a shabby old house and rejuvenated it has made a really wonderful dining-room by this simple expedient of marbleizing, which you so detest. Certainly he would not have employed real marbles in an old house, even if he could have afforded them. Against the pale yellowish marbled walls he has used a collection of furniture of every age, of every kind, and it is no more incongruous than a library of fiction and philosophy.

"Another room of this sort is a Directoire room of pale pink walls, tall lapis lazuli pilasters with gold caps, a malachite-green cornice, and a black baseboard. Here is a room in which half a dozen marbles are imitated, and yet so cleverly is it done that your only feeling is of pleasure in its artifice. It is in no way pretentious. The built-in cupboard doors have mullions, but no glass in them, and are backed with tightly shirred cur-

(Continued on page 92)



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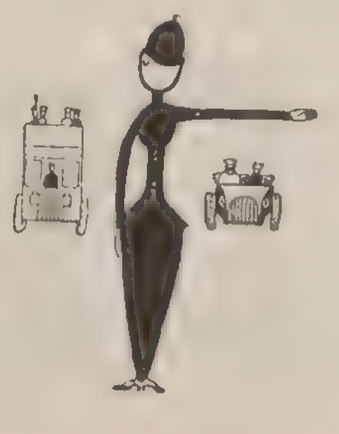
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PRETENCE IN DECORATION

(*Continued from page 90*)

tains of pale rose and grass-green changeable silk that might have been intended for a lady's petticoat. And yet against this playful background really fine furniture, old gilt, and a small font of real marble, are quite right. Restraint is much more the quality of the room than pretence, and yet everything about it is makeshift. Of course, it would be fine to do the same room with real marbles, but it would cost a fortune, and would therefore defeat its own purpose.

"But even if I used real marbles, I should do it with a difference. The Georgia and Tennessee quarries are full of spectacular streaks of coloured marbles which are always discarded by the architects, only to be seized upon by the decorators. For instance, there is a pink marble, full of markings, with a lovely yellow quality suggestive of Italy, that has always been discarded. Imagine a little garden house of this marble, of the style of the Temple of the Vestals in Rome, or a pavilion for dancing, with its panels and ceiling painted in fresco. We've hardly begun to touch the possible things that are ours, the woods and marbles and such things. If it weren't for the labour problem, we could go on forever, adapting and borrowing from tradition, and it need never be stealing. The only requirements would be sufficient knowledge of the ancient, sufficient courage of imagination, to keep our improvised decorations true to the standards of proportion and colour.

"Probably the mediæval artists who carved their saints in wood were shocked to see them plastered in colour and gilt and stuffs and pretended jewels, but now those bits of playful, though reverent, tawdriness are our most priceless treasures.

THE CHIEF END OF DECORATING

"Everything was once an imitation of something else, don't you think? You'd not have us give up our lovely old wall papers just because they first imitated tapestries and stuffs. Your precious ancients used wood to imitate marble, and marble to imitate wood, and plaster to imitate both. The delight of the eyes is the chief end of decorating. Comfort and suitability really belong to plain house-furnishing, but decorating must be that plus imagination and playfulness.

"By playfulness I mean experiment, without which nothing would ever happen. Makeshift brings about many happy surprises in decoration; a temporary daring often becomes the finest arrangement possible. That is another phase of the war—the queer things that have come about through makeshift. Whereas formerly one explored the remote corners of the world for desired things, one now seeks variety in the obvious. If there are no more worth while toiles de Jouy to be had, one uses muslin or linen or gingham or calico instead. Certain materials are no longer available, so we prowl around among dress materials, and find lovely things. You would probably call it an affectation for the decorator to use dress materials for upholstery and curtains, and yet lately I have achieved more interesting things with dress materials than with traditional stuffs.

"One can get plenty of chintzes and cretonnes, for instance, but of toiles de Jouy of the finest sort there are none to be found. France is sending us none, and we must use what we have. So lately when I was asked to put a drawing-room in summer clothes, and no toiles de Jouy of the right sort were available, I found a flowered taffeta and made slip covers of this lovely stuff, covered with gay little flowers,—neat slip-covers that fit as trimly as the Aubusson beneath them. They were finished with fine pleatings and bound with the narrowest ribbons, and that particular drawing-room is more charming now in its summer rôle than it ever was before."

"The war certainly enforces the varied use of things at hand, which is admirable. It is not that I object to new uses for old things; it is that these uses are oftener theatric than substantial. You'll come back finally, you decorators, to the serious things, the things in three dimensions," said the architect.

"You mean thick carved stuff?" asked the decorator. "Well, perhaps I shall, though I can't imagine a life without the possession of Renaissance cassones and highly enriched columns. I like the flamboyant, and the rococo—but I like to use it with plainish things. I feel that in order to use the lovely things—extravagant flamboyant things — we must have a simple background, priceless marble though it may be. I never shall forget the black and white cathedral at Sienna. The front of it is like a gigantic frosted wedding-cake, with pink and white lace rufflings, so exquisite and delicate are the intricacies of the marble, but back of that, inside, outside, the great towers, the voluptuous columns of the interior, everywhere is that repeated striping of black and white marble: a wide black stripe, and a wide white stripe, eternally repeated and never tiresome. And against this horizontal striping, this beauty terrible in its severity, are placed all the fine things in the world, all your stuff of three dimensions —fonts and staircases and statues and pulpits and all that, and though each object might well be the life work of an artisan, it counts only as a lovely spot of colour or gold or carved wood against this striping.

"I feel this exaggeration of surface, of background, in the Deering house, which brings us back upon our circle, for you find this house a fine expression of a modern architectural problem, and I find it a fine example of our modern frankness in borrowing and mixing."

THE OUTCOME OF IT ALL

"I suppose both of us are wrong and both of us are right," sighed the architect, "and being both a little mad, neither of us can argue very well. I suppose the answer will be that you decorators will become more serious, and we architects will become more flippant, and the poor will become more pretentious, and the rich more modest, and we will be where we began, all pretending to be something we are not."

"What matter?" said the decorator. "The world is so full of a number of things still unspoiled. Let's try them all. Let's pretend. There's no other game that is quite so much fun."



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Autumn Decorating **September**

Of course you'll be buying something for the house, if it's only a crystal lighting fixture, or a bit of willow furniture. Everything you'll be likely to need has been thought of—kitchen equipment—decorated doors—how to make the most of corners—how to plan for a successful garden show this fall. And if you have any problems that aren't answered in the magazine, there's always the Information Service with its typewriter uncovered, waiting for you to write.

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Christmas House Number **December**

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THE FIRST AID NURSING YEOMANRY

(*Continued from page 68*)

start till the raid is over, as they are too precious to be risked.

It is not a bad record, this continuous service of the Fannies since the outbreak of war, is it?

For, remember, it is not work that can be taken up and dropped; you sign on for six months at a time, and only have two fortnights of leave in the year. And the girls sign on again and again, they are nearly all veterans at it. And, comfortable as the camp has been made—all the necessities of life are provided by the War Office and the "frills" by the Red Cross—and in spite of the tiny separate cubicles—greatest blessing of all—decorated to taste by the owner, in spite of everything that can be done to make the girls happy and keep them well—it is still a picnic. And a picnic may be all very well for a week or even a fortnight, but a picnic carried on over the years is not at all the same thing. . .

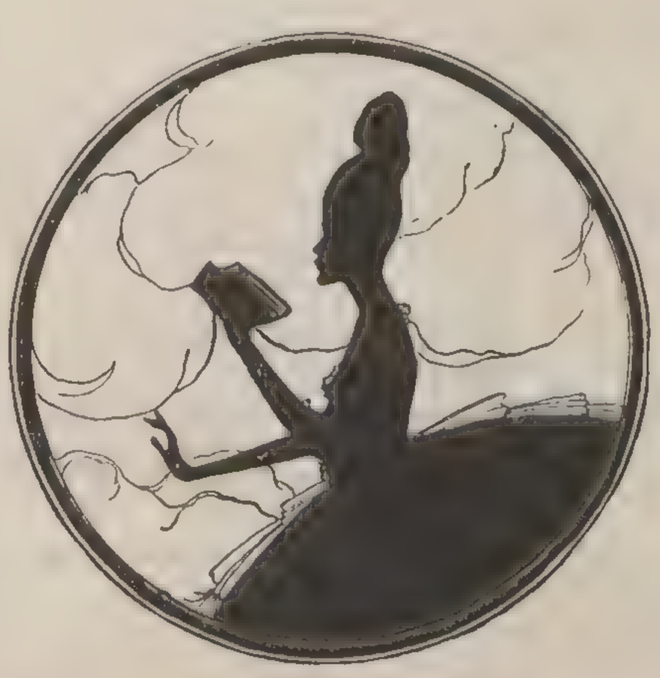
Certainly they all seemed very happy, and are all very well. Girls who go out rather delicate soon become strong in the hard open-air life, and there has not been a single case of strain from working the heavy ambulances. The girls do all cleaning and oiling of the cars themselves, and all repairs with the exception of the very complicated cases, for which they are allowed to call on the help of two mechanics, but only after the request has gone through those in authority.

The domestic staff, with the exception of one Frenchwoman in the kitchen, is supplied by the girls themselves, and on this subject of domestic staffs in France I shall say more later. Their food is army rations, which are excellent, as I can testify after straitened England—supplemented by milk and fresh vegetables, while the Red Cross gives the extras of life such as custard, cornflour, etc.

When at tea I saw butter brought forth in a lordly dish and was told to take as much as I liked on hot toast, I felt it was a solemn moment. There seemed a very care-free atmosphere about the Fannies, and at this camp the Commandant was known as "Boss," a respectful familiarity I did not meet anywhere else. Some irreverent soul had even inscribed it on the door of her cubicle. The Fannies "break out," so to speak, all over the place, even the bathroom is not sacred to them. It is a pathetic sight, that bathroom of the Fannies, more pathetic, I thought it, after I had seen the rows of big baths in other camps. The Fannies have a limited and capricious water supply, and their bath is so small as to remove forcibly the temptation for one person to use it all up. Perched on two stalks of stone stands a long bath in miniature, long enough to sit in with the knees up, but of no known human size. Inscribed above it (under a fresco in black and white of cats in the moonlight) are these touching words:—"Do not turn on the hot water when the cold is off or the Boiler will Bust."

Everything I have been saying and describing is external, I know, but, you see, I was still grasping at externals, though underneath certain things were beginning to worry me. But I couldn't bring myself to voice anything I was wondering to these splendid strangers; later, though I never was with any one convoy more than a night, still I got the feeling that seeing so many of them had made me more familiar with the ones I happened to be with at the time, and so I screwed myself up to the point and was richly rewarded. But that, as Mr. Kipling would say, is another story.

We drove away in the windy evening, past the parked rows of great glossy ambulances, and I bore with me chiefly an impression of gaiety, of a set purpose, of a certain school-girlish humour and that knack of making the best of everything which community life engenders when it does not do exactly the reverse; of long wooden huts that might have been bare but were decked with pictures, patterned chintzes, bookshelves, cushions; and, above all, I took an impression of a certain quality that I can only describe as "stark" in the girls, though that is too bleak a word for what I mean. It is a sort of splendid austerity, that pervades their look and their outlook, that spiritually works itself out in this determined sticking at the job, this avoidance of any emotion that interferes with it, and in their bodies expresses itself in a disregard for appearances that one would never have thought to find in human woman. It leaves you gasping. They come in, wind-blown, reddened, hot with exertion, after recklessly abandoning their hands to all the harsh treatment of a car—the sacrifice of the hands is no small one, and every girl driving a car makes it—they come in, toss their caps down, brush their hair back from their brow in the one gesture that no woman has ever permitted to herself or liked in a lover—and they don't mind. It is amazing, that disregard for appearances, but, of course, it is partly explained by the fact that the natural tendency in young things would be to accentuate anything of that kind, once it was discovered . . . and for the rest—I really think they are too intent on what they are doing and care too little about themselves or what anyone may be thinking of them. What a blessed freedom . . . This, at last, is what it is to be as free as a man.



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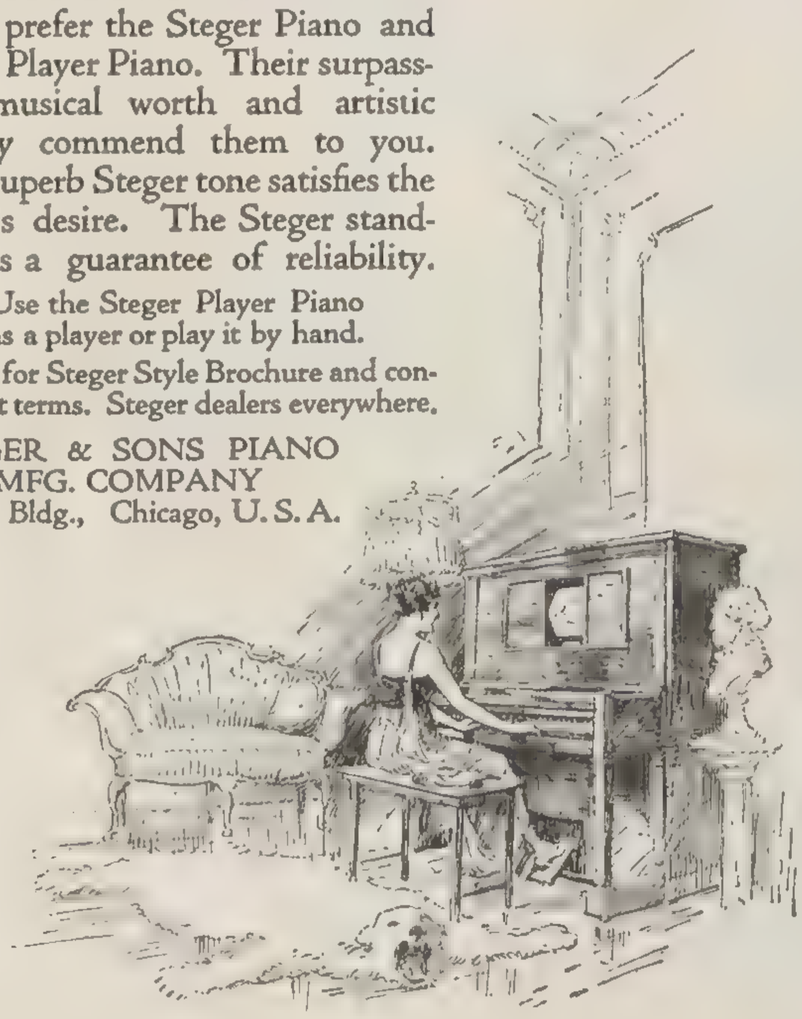
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FURNITURE *and* FASHIONS

(*Continued from page 34*)

with shoulder-knots and full trunk-hose, and women in very wide petticoats and low bodices. Chairs are no longer carved heavily and only the principal rails had any carving at all. The thin straw cushions have given way to seats covered with cane, or of cloth or stuffed leather, firmly fastened to the frame.

During the reign of "Le Roi Soleil" the hoop-skirts of the court beauties became so enormous (some were twenty-five feet around) that chairs for them became useless and they were forced to adopt stools without backs or arms. So much space was needed for these skirts that the centres of the rooms were left bare, and the furniture, consisting of wall tables and architectural chairs for masculine use, was arranged along the wall. So much more in use were stools than chairs, that a usual suite of furniture consisted of one sofa, two armchairs, and nine stools. And now, as in the reign of Charles II of England, much silver furniture was wrought for the king.

The elaborate patterns of costume were reflected in velvet and tapestry upholstery, in ormolu, in inlaid metal, and in the tortoise-shell patterns of Boulle, for it was now that Louis XIV said, "Let them work." It was a thoroughly masculine and triumphal period in contrast to the effeminate style of Louis XV, when the mistresses of the Court dominated the modes and manners. The brocades and laces and bow-knots of their gowns were copied in carved wood and tapestry and brocade for the chairs. These chairs became smaller and were constructed on lines of continuous curves, for costume again allowed the ladies of the court to sit in chairs and recline on the *chaises longues* so beloved by the Marquise de Pompadour. This simplifying of costumes and chairs developed gradually into the Louis XVI period, when the bow-knot was supplanted by the stripe, till we find Mercier, a contemporary author, writing, "Everybody in the King's chamber looks like a zebra." And indeed this zebra tendency influenced the pattern of silk upholstery as well as of dress. The "*voyeuse*" chair of Louis XVI, like the "conversation chair" of the early Georgian period, was especially designed for the dandies of the times, who considered their embroidered coat tails too handsome to be hidden, and so sat astride these chairs with their arms resting on the stuffed top rail of the back to show off their embroidery to the company. The change from the refinement of delicate line and colour of Louis XVI'S time to the heavy colour of the Empire was abrupt. Lines became classic, free, and uncorseted. Such costumes were suitable for the adaptation of the Eastern divan, and for chairs and sofas with arms of swan-neck shape and backs that curved. In short, the Empire costume again brought into use the design of the Greek chair much as we have adapted it to-day in its simple curves.

And should we trace the effect of costume down to to-day we must admit that though the narrow skirt has brought the low-bodied motor car, it has done little for our chairs. Yet why should not the woman of to-day follow the woman of former courts and have her chairs designed to accord with her costume?



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A NEW YORK HOUSE *which is* ITALIAN

(*Continued from page 58*)

beautiful design and colouring; and from two stained glass windows, placed high at this side of the room, hangs a priest's robe and a bit of old damask in brilliant red. This colour is repeated in the beautiful old piece of Spanish velvet on the piano, and again in the damask on some of the chairs. There is an interesting mélange of petit-point tapestry chairs, old Italian lacquer chairs, and a settee covered in a vivid yellow damask. A wrought iron grilled door in the middle of one wall leads directly into the courtyard.

The dining-room, shown in the lower photograph on page 60, which is directly opposite the living-room, and which is reached by crossing the courtyard or by going back through the corridor, exemplifies the Italian spirit. Its floor is made of large square red tiles. The flat surfaces of the walls are painted in rich Venetian blue, adorned with crimson and gold mouldings. The painted panels are exquisite in design and colouring, and the ceiling is done in polychrome. The handles on the doors and the knobs on the windows carry out the imaginative spirit of the room, even to its smallest detail. The curtains are of striped Genoese silk brocatelle. The refectory table in natural wood tones and the Venetian chairs in black lacquer with a gold fern design were very happy selections for a room of this type. Again only candle-light is used. The tall torchères in wrought iron at the windows are wonderfully decorative.

On the next floor is the library, panelled in old English oak, with set-in bookshelves. Above the mellow-toned Gothic fireplace hangs a painting from Mrs. Thomas's interesting collection—a portrait by Sir Thomas Lawrence. Near the window stands a Turner water colour. The coverings on the furniture and the hangings are of pale green and gold brocade, and with this are used old English walnut chairs and a pair of Chinese red lacquer consoles. An interesting touch is the primitive Chinese burial figures on the consoles. The soft light filters through the mullioned windows, in which have been inserted exquisite bits of old stained glass.

One of the most striking rooms in the house is Mrs. Thomas's bedroom, shown in the two lower photographs on page 59. Its walls are panelled and painted a vivid peacock green. At the windows hang curtains of striped apricot coloured taffeta edged with bead fringe and caught up in quaint festoons. The same taffeta is used on the Italian day-bed. The furniture is an interesting combination of a chintz-hung dressing-table with a painted mirror-stand, tapestry-covered Louis XVI settee and armchair, and a small painted Italian armchair from which the design of the bed was taken. In the window stands a small table-desk, beautifully appointed. On the walls hang two or three rare engravings and prints and a beautiful water colour by Boldini. The use of crystals in this room is worthy of particular note. There is the central chandelier, an old one of beautiful workmanship holding candles only; there are the side wall-brackets beneath which an electric light burns dimly; and there is a crystal drop-light over the dressing-table. On the console table a candelabrum of exquisite design makes another bit of crystal. The use of so much crystal reflects the light and creates an atmosphere of great brilliancy and radiance. The entire milieu is redolent of the expressive individuality of the charming châtelaine herself, whose delight in the arts is characteristically portrayed; and in consequence, there is that much talked of, but seldom achieved, perfect harmony between personality and the setting which makes its background.

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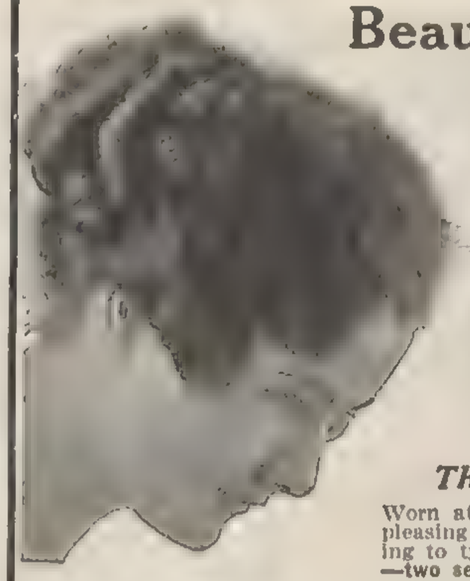
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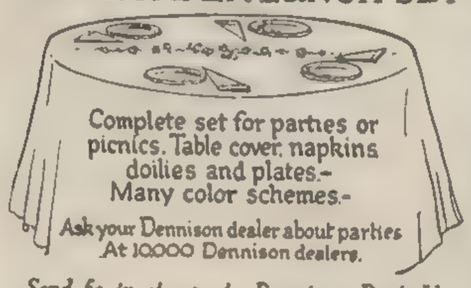
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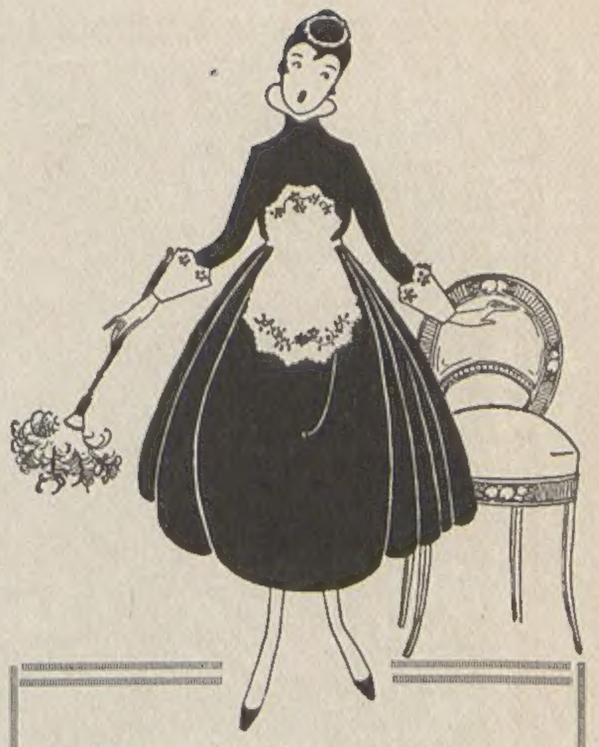
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Avenue de l' Opéra, Paris, showing Butterick shop on the right.

Smaller pictures show exterior and interior of the Butterick shop, called the most beautiful store in the world.

Midway Between The Opéra and The Louvre

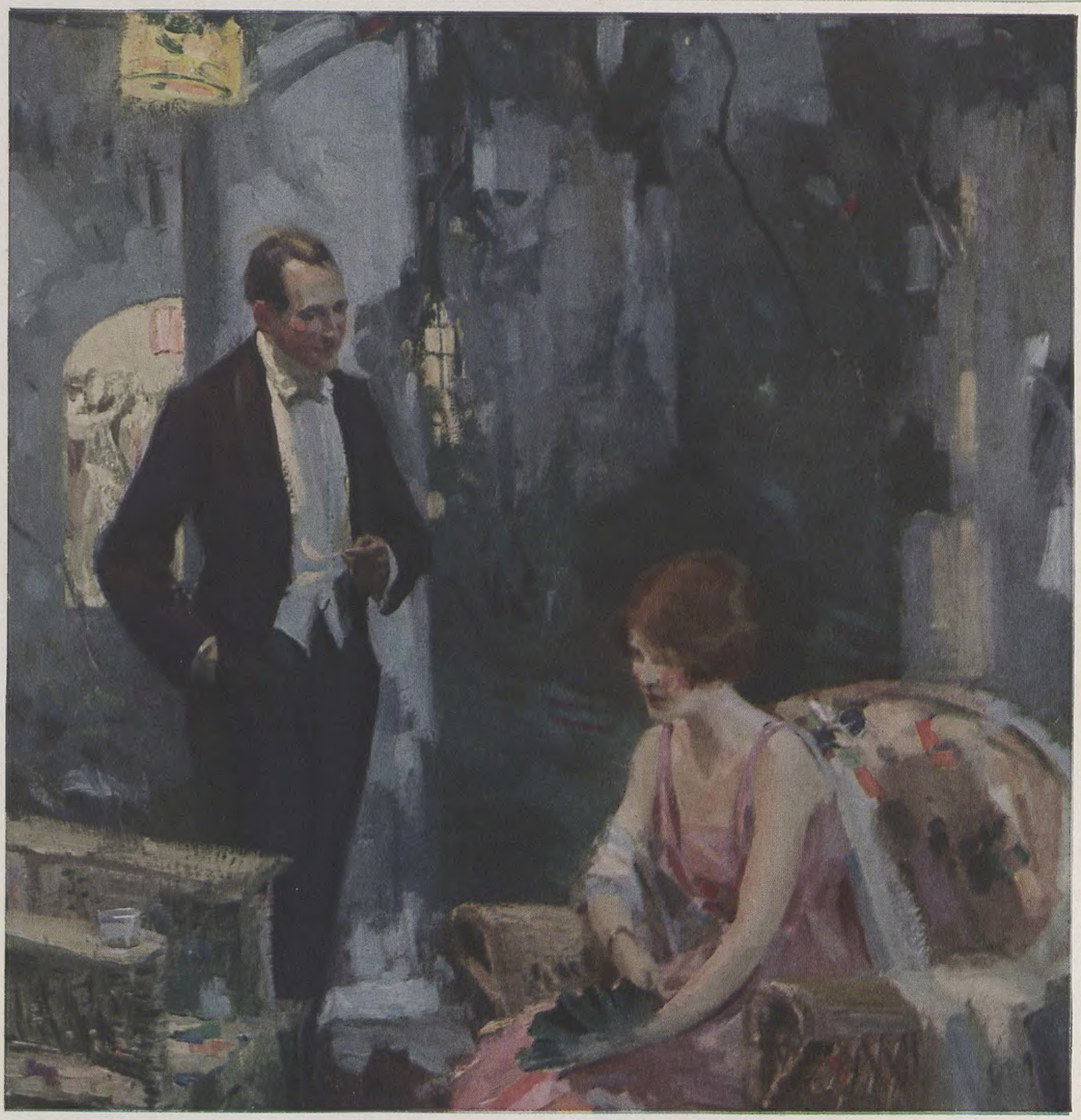
Midway between the Opéra and the Louvre on the Avenue de l'Opéra you have probably noticed a smart shop with the sign "Butterick." The next time you are in Paris pay us the honor of a visit at "No. 27," for it has been called the most beautiful shop in the world, and it may give you a thrill of home pride at being an American.

Butterick, publisher of THE DELINEATOR, has been established in this shop for twenty years, and despite the war our business in magazines and patterns continues to flourish as only a necessity can.

Le Miroir des Modes, which is the French edition of THE DELINEATOR, and is published in the Butterick Building, New York City, has a larger sale in Paris and throughout France than any similar magazine. It sells for 12 francs ($2.40) a year. It illustrates the identical dress designs you see in your American DELINEATOR.

Paris, Arbiter of Style, puts the golden seal of her distinguished favor on THE DELINEATOR, and Butterick patterns which reproduce DELINEATOR designs.

The Delineator Butterick *Publisher*



When perspiration makes you hesitate to dance

Remember you can remain as sweet and cool—your gown as untouched by perspiration—through a whole evening of dancing as when you came so freshly clad!

Odorono corrects excessive and unhealthy perspiration completely. Used two or three times a week, it keeps your underarms always dry and odorless, your feet comfortable, your hands or forehead cool and smooth. And it is quick and easy to use.

At all toilet counters, 50c. and $1.00. Trial size, 30c. Or write The Odorono Co., 313 Blair Ave., Cincinnati, Ohio.

If you live in Canada, address The Arthur Sales Co., 29 Colborne St., Toronto, Ont. Paris Office, 58 Avenue de L'Opera. Geneve, Switzerland Office, The Agence Americaine, 6 Rue Du Rhone.

ODO-RO-NO

The toilet water for excessive perspiration



Dr. Allyn endorses Odorono

"We do not believe that any harm can come from stopping the excretion of perspiration in limited areas, such as under the arms, feet, forehead, etc.

"Experimental and practical tests show that Odorono is harmless, economical, and effective when employed as directed, and will injure neither the skin nor the health."

Lewis B. Allyn, Westfield, Mass.

Write for booklet, "The Appealing Charm of Daintiness"—to know more about perspiration and how to relieve it. Tell the men in your family to write for "The Assurance of Perfect Grooming."

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COMPLEXION POWDER
In The LITTLE PINK & WHITE BOX

Presented at the Court of Highest Appeal, that of fair women, Armand's has been tried and found—no, not wanting—but wanted! Wanted by every dainty blonde, by every striking brunette who has used it.

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It's there, but this is the nicest part of it, nobody knows it's there! Armand's is truly invisible. It blends faultlessly with the tone of your skin, keeps it fresh and free from dust-clogged pores and alluringly fragrant.

Armand's comes in *White, Pink, Cream, Brunette* and the Armand *Tint Natural.* The price is fifty cents or more according to the fragrance you choose. Armand's Cold Cream Powder in the little Pink and White Hat Box is $1.00.

You can get Armand's wherever the better toilet requisites are sold. For a Vanity Case of Armand's Powder send 10c and your dealer's name to The Armand Company, Des Moines, Iowa.

Since May 29, 1916, the genuineness of each and every package of Armand's Powder is assured by the following trade-marks—Louis XVI Silhouette Medallion; Armand Signature; and red and white check blue stripe design

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